THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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LIFE IN LONDON.

[FROM OUR OWN CORRESPONDENT.]

GARRICK CLUB, LONDON, Feb. 23.

The pleasantest recollections, my dear MIRROR, a middle-aged man bears away from a country are his reminiscences d'estomac, and his most delightful reminders of years in foreign places are the delicious dishes peculiar to those places which occasionally overtake him in his native land.

Imagine my pleasure, the other evening, at the home of a thorough-paced Englishman, to meet a barrel of Blue Point oysters and a brace of canvas-back ducks in as perfect condition as they might have been thirty miles from New York, let alone three thousand.

In an instant the years rolled away, and I sat again, with genial Harry Palmer opposite, at the well-spread table of Sir Delmonico, and the noisy activity of lower Broadway hummed again in my ears, for oysters and ducks had brought back New York.

The odors of apple blossoms, the faint sweets of heliotrope and early violets, waken the slumbering memories of the female heart, but for the middle-aged man the potent, magical wand bidding the past return is the sudden appearance of some well-loved and remembered dish.

John S. Clarke is blest with a score of countrymen who remind him in this way of his native land, and his petits soupers, where Blue Points, green corn (in its season) and the American duck par excellence are in great form, are both frequent and famous.

The past week I have passed in Dublin, where the burning of the Theatre Royal has been the universal theme, and the sad fate of Mr. Egerton, the manager, the most important theatrical event. An unsuccessful search went on night and day for the unfortunate man's body, and a noble subscription for the family so terribly bereaved was being rolled up by large-hearted Irishmen.

The great success of the Irving supper is as yet the town talk—perhaps there never was a gathering so large, so notable, and so thoroughly enjoyable as that which commemorated the 100th night of Shylock.

The party numbered nearly 300, and not a name known to fame and belonging to a London man was missing (outside the celebrated twins, Gilbert and Sullivan).

The invitations, got up in the quaint type and texture of the Elizabethan era, notified the favored mortal that the royal entrance of the Lyceum was the place, and midnight the hour, at which guests were to assemble. There were poets and painters and statesmen and distinguished members of the Woolsack and disciples of Esculapius and the Cassock. It would be far easier to name the few mighty ones who were absent than the long roll who answered "Adsum" when called. Labouchere and Legge and Lawson and Yates of the newspaper world, and Jennings, the New York correspondent, Drs. Thompson, Winslow, and McKenzie, Sergeant Ballantine and the Lewises, the Earls of Dunraven and Fife and a score of Lords, Alma Tadema and Swinburne, artist and poet, every actor of note and every literary man of mark—all were there, gathered under the crimson and white striped marquee (put up in magical manner on the stage and one-half the stalls), at the Lyceum, that famous Saturday night.

His frank, stern, scholarly face beaming with hospitable smiles, Mr. Irving received his guests, and the solid work of the evening began. It was a feast in which taste and luxury struggled to be uppermost—rare wines, the choicest cigars and the most delicious dishes were provided in princely fashion. Undoubtedly the noble host intended the feast of reason and flow of soul should be in accord with the wines and viands he dispensed, but the first man on his legs struck the party silly—this was Lord Houghton—who as Moncton Milnes published adolescent verse many years ago (and attached Reverend to his name).

In the very outset it was evident the gentleman was all aboard and about to make a pretty business of it. He alluded to his host in a patronizing sort of way, as a well meaning artist gone wholly wrong—he mentioned the characters made famous by Mr. Irving as being misconstrued—he spoke of the Shylock which they had gathered to celebrate as an entirely impossible creation of whom Shakespeare was profoundly ignorant—he deplored the long runs of plays—ignoring the fact that the numerous assemblage he was addressing were gathered by that very evil.

He altogether made a very dreadful muddle of it, and not a man but was thoroughly ashamed of him as he took his seat. No doubt the general condemnation would have taken tangible shape had not Irving sprang to his feet and, in the kindest vein of irony and humor, replied.

He said he had prepared a speech in reply to Lord Houghton, but "Lord Houghton had said so many unexpected and cheerful things he had not dreamed of hearing" that his cut-and-dried oration was "of no use." It was some time before the damping effect of Lord Houghton's ill-timed remarks wore away, and when with the misty morning the charmed circle broke, every departing guest commented on that "outrageous bit of stupidity"—the speech of Lord Houghton.

One of the aristocratic portions of London has lately been scandalized by the proceedings of a comely young woman of society and her "medical man." The lady has remained in town with an aunt, while her parents were traveling with a young brother, whose health demanded escape from London fogs.

Day after day Doctor Mack called and the stern old aunt felt rather pleased at the care bestowed by her niece on her precious health. What was her horror then when an acquaintance asked her: "What could occasion the frequent visits to her home of McDermott, the comic singer." The hair of the dowager rose—the comic singer? McDermott?—her consternation knew no bounds. The absent relatives were cabled, and no end of commotion ensued.

In some way the daughter of the house had made the acquaintance of the fascinating young comique, probably through her maid, for that worthy party acknowledged having known that Dr. Mack was the killing George of the concert saloons. This gentleman (who has been in New York within a few years) was but a little time ago the hero of a dreadful scene in Adelphi Terrace. The Hon. Mrs. Charles Lowther, during her husband's absence shooting in Scotland, took some apartments overlooking the Thames. A constant visitor was a dapper little gentleman, who late o' nights was heard singing "The Maid and the Magpie" or "Says Aaron to Moses." A neighboring waiter, who was a patron of the Pavilion and kindred resorts, was heard to say: "That was the voice of McDermott." And one night when the Hon. Charles Lowther and a drunken but sympathizing cabman broke all the windows in the vicinity, and brought the redoubtable singer from the lady's apartments, people began to think the waiter was right and the voice of McDermott was the "voice" that was heard no more in the Terrace, but which has broken out lately in the neighborhood of Grosvenor Square.

Mr. Chatterton's benefit—which is greatly needed—takes place to-day at the Theatre Royal, Covent Garden. There is always much interest shown in looking at noted people even in a quiescent state—so the proceedings are to be made attractive by the appearance of J. S. Clarke, Charles Harcourt, B.L. Farjeon, Lytton Sothern, Bronson Howard, James Albery, Mr. Ferris, and Mr. Ryder in the jury-box in the Bardell Trial; H. J. Byron acting as foreman. It is to be hoped they will not do as the New York jury empanelled from the Lotos Club—who once assisted at a play of Mr. Raymonds some years ago. The foreman of that astute body brought their friend in guilty, and this upset the entire action of the piece—necessitating a new charge from the Judge—a second dismissal to reconsider and reverse their verdict, before the curtain could be brought down.

Mr. Chatterton has been peculiarly unfortunate, and his friends have rallied in great form for his benefit. Miss Terry and Mr. Irving in the trial scene from the Merchant of Venice, Mr. Herman Vezin as Sir Peter Teazle, and Mrs. Vezin as Lady Teazle. Mr. Chas. Wyndham and company in an act of Betsy; J. L. Toole as Sergeant Buzfuz in the Bardell Trial; a portion of the successful pantomime, Sinbad the Sailor, and Wilson Barrett, James and Thorne in selections, make up a varied and capital bill.

At the Court the Old Love and the New is drawing better than ever. At the Comique the Pirates of Penzance is at last put in rehearsal.

Great aggregations of miscellaneous talent called Complimentary Annual Benefits are daily afforded Londoners; one day it's genial Burgess', another it's Arthur Lloyd's, to-day its Chatterton's, to-morrow its Pony Moore's. Certainly the professional people are the best natured in the world. They have proved it by their works the past few days, when the season of Annual Benefit business opened so briskly and is kept up so well.

ROBERTO.

IRVING'S SHYLOCK.

BY PERCY FITZGERALD.

It might be conceived that a German or French actor of the old academic school would deal with Shylock as embodying some psychological incident in the conflict of human intellect, viz.: the oppression of caste, the resistance to that oppression taking the shape of fantastic and bloody attempts at revenge—thus would be given to us a declamatory Jew, whose various utterances would be so many protests against the oppression. The romantic actor, such as Mr. Irving is, putting aside such a philosophic tone, would seek to reproduce, as it were, an incident that might have occurred, and illustrate it, not by the light of classical theories, but by the material which he has at command—knowledge of the human heart, passions, emotions, which are naturally the same in all ages. Of course there would be the old superficial method; a Jew made hateful to all the characters, so he must be played in a hateful style—the black streaked with yet deeper black. But this excludes sympathy, and we are not surprised to read that in the old days of the stage Shylock thus treated became a secondary personage. But a peck of illustrations is worth a bushel of theory, and this can be better shown by a description of this popular actor in his last and most satisfactory success—Shylock.

The Merchant of Venice at the Lyceum has the advantage of being presented on a noble and beautifully-proportioned stage, which sets off the scenery and figures, and itself imparts a romantic air. The scenery is of the highest merit. The artists have steeped their brushes in the colors of Paul Veronese and Moroni; and, indeed, one scene owes much to the former artist, and recalls a hint of the famous "Marriage at Cana," in the Louvre. It represents a spacious hall in Portia's house at Belmont, a view of pearl-gray arches, whence hang the amber folds of curtains opening on chambers beyond. Here are groups of Venetian nobles and gentlemen, disposed in their rich and elegant costumes—cloaks, short trunks, long hose, tunics with high stiff brocaded collars, and hats like the tall felts that are now in fashion. It is, however, the tints and hues of these garments that are so admirable; Bassanio, with his purple jerkin and crimson hose; Antonio, in flowing gown of violet and black; the rest in sage green, pale yellow, and dove color. A most Venetian figure, in dress and bearing, is Portia's serving man, who, in his stiff gray and pink short coat, seems to have stepped from the frame of Moroni's "Tailor," in the National gallery. The other scenes are of the richest treatment, with a fine depth and perspective. The Piazza of San Marco, with the argosies moored at the quays, whence Turkish slaves or sailors carry out—bending under their load—Eastern-looking bales and trunks. Others are lying in the sun. And it is in this true Italian complexion that Antonio and his friends have their first conversation.

The first entry of Shylock is on "a public place," a not insignificant title in scenery, which, like acting, should be general; a "public place," "a street," "a room," being, in the main, sufficient for the purposes of a play controlled by the characteristics of the particular country. But this by the way. Shylock enters—not the venerable Hebrew usurer with the full patriarchal beard and flowing robe, but a highly picturesque Italianized Jew, Titianesque and genteelly dressed; a refined dealer in money in the country of Lorenzo de Medicis, and where there is an aristocracy of merchants. His eyes are dark and piercing, his face sallow, his hair spare and turning gray; he wears a black cap, a brown gaberdine faced with black, and a short robe underneath. In this first scene he is reserved, calm and persuasive, without any of that fiendish emphasis when his hate escapes him. Even the repeated "three thousand ducats—well?" is reflective rather than hostile. There is also an airiness and affected bonhomie, as in the "Ho, no, no, no, no! my meaning, in saying he is a good man," etc., spoken to forced smiling and lifting of the eyebrows. But a special note is the tartness of his retorts on Antonio, as if to show him that the Christian's logic was inadequate. As, in giving the apologue of Jacob and the ewes, when Antonio sneers: "And what of him?—did he take interest?" and again: "Is your gold and silver ewes and rams?" his voice has a strange Mephistopheles cast: "I cannot tell; I make it breed as fast." The Jew could thus be a match for these haughty merchants in retort. Then comes his speech to Antonio, when he gradually works into a rage, and his hatred overpowers him. But at the same time he gathers sympathy, for there is a piteous protest in the tone of his pleading, "And all for use of that which is mine own!" When Antonio answers him, quite careless of his hate, he puts on a kind of reasoning and even gay manner, with a strange "grin." "Why, look you, how you storm!" and when he comes to propose the particular form of the bond, he carries out the idea of its being a "merry jest," growing so familiar as to touch his would-be creditor on the chest, who shrinks haughtily, as from contamination. Then, coming to the words: "Of your fair flesh to be cut off and taken," etc., he emphasizes it with a series of grotesque "nods," and a kind of enjoyment; much, indeed, as some usurer would jest with a young lordling before signing. It has always seemed difficult to carry off "this bloodthirsty proposal," such as it must have struck Antonio to have been, and I doubt if a happier touch, in aid of it, could have been thought of than the sudden loud and bullying tone Shylock assumes: "Pray you, tell me this: if he should break his day, what should I gain?" At the end he goes off with a joyous alacrity, and almost chuckling, as if still full of the merry jest.

The scenes connected with his daughter open up still more the romantic treatment, set off by the eminently picturesque scene, the masses of dark Venetian houses rising over the canal, the high and massive bridge reaching half way to the roof, the general sombre key of the coloring, while the grim mansion of Shylock fills the corner. It is curious that Shakespeare should have emphasized this description—"Shylock's House on a Bridge," and the result is more significant than if the scene had been "A Street in Venice." There is an air of mystery and gloom, as though the Jew lived in a retired quarter, and his mounting and crossing the bridge, as he goes out and comes in, imparts a feeling difficult to define. When the gondolas pass below and the masqueraders flit by with their lanterns and dominos they seem to have invaded, as it were, an unfrequented locality, and the whole tone of the scene—the serenade, the flitting figures, gone almost as soon as seen, even the half suppressed cries of revelry—is all exquisitely in keeping with the air of adventure and abduction. These things, if they had been emphasized by way of formal pageant, would have undone the effect. It is just a glimpse. Then the drop-scene falls, and as it rises on the lonely street and now-deserted house the Jew is seen tramping slowly home, lantern in hand, over the bridge, and making for his door with an air of resolute confidence that suggests he had little thought of the surprise in store for him. All this, we feel, is no undue elaboration, but the legitimate expounding of the situation, and devised with great art. The scene with Salanio and Salarino brings the Jew before us changed, more aged, dishevelled and unkempt. It is indeed a picture of varied emotions, in which paternal grief, avarice, revenge, all succeed each other in gusts. The passage, "Hath not a Jew eyes," etc., is made, not an appeal for just appreciation, but an infuriated justification of his revenge which he intends to carry out. But when Tubal comes to tell him of his ill success, the mixture of piteous grief for his jewels—every detail and suggestion being twisted aggravation of his injuries—his querulous, "There, there, there," and the slow maunderings over his Leah, are all finely "romantic" and colored. Then the eager, panting delight with which he hails the news of Antonio's disaster; the ferocious "I'll have the heart of him," spoken with a gloating and guttural ferocity—all is properly discriminated. The "Trial scene" with shifting passions, would be enough to stamp Mr. Irving as a great actor. The merit lies in the accumulated touches; the significance, the breadth, and abundance of meaning given to every sentence; the concentration, as well as variety of expression in face, figure, attitude, tones of voice, and gesture. It is when we think of the conventional modes of presenting this scene, when little more is attempted than a general fiendishness and malignancy—when the lines, as it were, speak themselves—applied to all the passages, that we see the real depth and refinement of this performance. A crouching dilapidated old Hebrew of the Fagin type, clutching his scales and whetting his knife, as eager for his pound of flesh as the costermonger is for his bit of beef on a Saturday night in Clare Market—with, at the close, the mortification of a baffled usurer in County Courts; such is the broad outline of the character presented by the average player, and at which he labors, piling on more and more "fiendishness," or, as Gratiano says, "sweats." The reading is coarse and obvious as it is superficial; but Irving presents to us as a spare, morose, picturesque figure the baited Pariah among the richly clad, haughty, and hostile Venetians, standing up solitary, conscious that he has not a sympathizer, yet with a confidence in the legality of his case, and a haughty belief that he is secure of victory, owing to the law denied him. This feeling is seen in his affectedly fawning or obsequious deference to the court, mingled with scarcely restrained sneers, conveying to the Judge alone that he knew, if it were possible, justice would be denied him, but that they dared not. Every hand, every voice against him. Now this secures a sympathy for the picturesque figure. Then, what a calmness of purpose, cobra-like almost, as he seems to close upon his victim, ready at all points, patient, respectful, because assured of success! There is, indeed, all through, a history, a poem. See him, too, as he enters, having laid aside his gaberdine and stick, and arrayed in his short-skirted gown, not with flowing but tightened sleeves, so that this spareness seems to lend a general gauntness to his appearance. There he stands, with eyes half furtively, half distrustfully following the Judge as he speaks. When called upon to answer the appeal made to him "from the bench," how different from the expected conventional declaration of of violent hatred! Instead, his explanation is given with an artful adroitness, as if drawn from him. Thus, "If you deny it" being a reminder given with true and respectful dignity, not a threat; and when he further declares that it "is his humor" there is a candor which might commend his case, though he cannot restrain a gloating look at his prey. But as he dwells on the point and gives instances of other men's loathing, this malignity seems to carry him away, and, complacent in the logic of his illustration of the "gaping pig" and "harmless necessary cat," he bows low with a Voltairean smile, and asks, "Are you answered?" The feeling left in the mind that the tone here assumed is the true one is irresistible. How significant, too, his tapping the bag of gold several times with his knife, in rejection of the double sum offered, meant as a calm business-like refusal; and the "I would have my bond," emphasized with a meaning clutch. Then, too, what a finely delicate, sneering tone in his suggestion of the analogy of treatment of their slaves—

Which, like your asses—[here a most contemptuous stress on the word "asses"]—and your dogs and mules,
You use in abject and in slavish parts,
Because you bought them:—Shall I say to you
Let them be free, marry them to your heirs?
Why sweat they under burdens? let their beds
Be made as soft as yours—[and this enforced with a series of jeering nods]—and let their palates
Be season'd with such viands? You will answer,
The slaves are ours:—So do I answer you;
The pound of flesh, which I demand of him,
Is mine, etc.

The logic of all this seems irresistible as pronounced by him, with the conclusion, "fie upon your law," delivered with folded arms and a haughty dignity; indeed, a barrister might find profit here, and study the art of putting a case with adroitness and weight. But when Antonio arrives his eyes follow him with a certain uneasy distrust, and on Bellario's letter being read out he listens with a quiet interest, plucking his beard a little nervously. As, however, he sees the tone the young lawyer takes, he puts on a most deferential and confidential manner, which colors his various compliments: "O wise young judge," "A Daniel," etc., becoming almost wheedling. And when he pleads his oath—

Shall I lay perjury upon my soul?
No, not for Venice,

there is a hypocritical earnestness, as if he were giving his reason privately to the counsel; though there is a strange indescribable sneer conveyed in that "not for Venice." And when Bassanio is condoling with his friend, and protesting that he would give up his wife to save him, the gaunt eyes rove over to him with a cunning mistrust and even amusement. Nor is he moved by the opprobrious term, "this devil," save to give a glance. Then the compliment to Portia, "How much more elder art thou than thy looks!" he utters, crouching low, with a smiling, even leering admiration, but admiration given for what is on his own side. And what follows opens a most natural piece of business, arising out of the sort of confidential intimacy which he would establish between them:

Aye, his breast:
So says the bond.—Doth it not noble Judge?
Nearest his heart, those are the very words.

the latter words pronounced with canine ferocity, his eyes straining over the other's shoulders, while he points with his knife, secure, too, that the other will agree with him. He fancies that he has brought over the counsel to his side. And it may be added that this knife is not flourished in the butcher's style that we are accustomed to; it is more delicate, and as though something surgical were contemplated. When Portia asks if the balance be ready, I doubt if the production of the scales, with the jingling chains, etc., does not somewhat lower the tone of the situation, and make it too literal. For Shylock says, not "Here they are," but "I have them ready." On the same principle, too, if they are to be produced, I fancy it would be more natural to thrust them out twisted together than to display them hanging down ready for weighing. When bidden to "have by some surgeon," nothing could be better than the wistful sham curiosity with which he affects to search the bond for such a proviso, letting his knife travel down the lines, and the tone of "I cannot find it," in a cold, helpless way, as if he had looked out of courtesy to his "young judge," who appeared to be on his side. When the latter at last declares that there is no alternative, but that Antonio must yield his bosom to the knife, the Jew's impatience seems to override his courtesies, his gloating eyes never turn from his victim, and with greedy ferocity he advances suddenly, with "Come, prepare!" When, however, Portia makes her "point" about the "drop of blood," he drops his scales with a start; and, Gratiano taunting him, his eyes turn with a dazed look from one to the other, and he says slowly, "Is—that—the—law?" Again I think "the scales" rather interfere with the effect; such a nature would show its sense of such a check by clutching them more firmly, as a paper is generally "crushed" at such moments of agitation. Checked more and more in his reluctant offers, he at last bursts out with a demoniac snarl—"Why, then, the devil give him good of it!" Finally he turns to leave, tottering, bewildered and broken. And as Gratiano utters his last offensive gibe, of whom all through he takes no more notice than a Newfoundland dog would of a little cur, he turns slowly on him and gives him one deadly look, not of hate, but of loathing contempt or scorn. This has justly been admitted to be one of the finest things on the modern stage; and, indeed, this scene all through for consistency, originality, dignity, sympathy—as well as for its flesh and blood vitality—as distinguished from the old-established elocutionary system, is worthy to be ranked with the traditional efforts of any stage.

BANDMANN'S REPLY.

A Few of the Points He Made Against the Detroit Dominie.

[Can we conceive of a theatre being managed by a godly company of Christian men and women? Is it possible for you to think of the manager of a theatre as a godly Christian man? Is not the whole management and direction of every theatre that you ever heard of, or ever knew of, distinctly in the hands of worldly and ungodly men?—EXTRACT FROM REV. DR. PENTECOST'S SERMON.]

* * * There never was a great calamity to which it [the theatre] was not the first in the field to contribute with liberal and open-hearted generosity. No beggar is turned away empty-handed from an actor's threshold. I can speak of instances where actors have built churches and have contributed to the maintenance of the same; and I hope you will not consider it arrogant on my part when I relate here an incident in my own life. In 1865 I played an engagement in San Francisco. A committee of gentlemen, among whom was the Mayor of the city, called upon me to give them a reading for the benefit of their church, which was very heavily mortgaged. I consented, and the reading was a great success. One of the committee, in thanking me for my timely aid, expressed his great regret that he was unable to see me on the stage. "Why?" said I. "Because my minister objects to see ungodly actors." "But your minister does not object to the ungodly actor's money," I replied. The actors may not be over-religious people, but, as a rule, they are God-fearing, and die as such, with a passably clear sense of the difference between right and wrong, and what is fair and just to others. They go through the world like other people. When you consider the temptations and ordeals they have to undergo in the exercise of their arduous profession, from the outer world, it is surprising that the stage has produced so few criminals, and so many good women. I speak of facts, and am in a position to prove it. I have known Christian women on the stage, before whom even Dr. Pentecost would have to bow in submission. I will only mention one of them, whose Christian meekness and purity of heart was beyond Dr. Pentecost's conception, and who lived and died a spotless woman. I mean Miss Anna Cora Mowatt, otherwise known as Mrs. Ritchie. She was before your time, but many of the old play-goers will remember her still. She was an American and of excellent family. Miss Cushman lived and died a blameless, noble life; Sarah Siddons was a good woman, a true Christian; Marie Seebach is an ornament to her country; and last, not least, I have a wife who has been on the stage with me for years, the mother of my children, and who would be able to teach Dr. Pentecost a lesson in Christian faith and piety.

* * * * * *

Then the Doctor says that the associations of the theatrical profession are so bad, and recognized to be so bad, that it is a perfect anomaly if a member of the theatrical profession is admitted into any good society. And he makes a most cowardly and unwarrantably false attack upon the great actress Sara Bernhardt, of whom he knows nothing and whose history is a sealed book to him. It is hardly worth while to refute such silly remarks. Every boy in this audience who has read history might have corrected him and told him that in classic Rome Roscius was adored by his countrymen and associated with Emperors. Talma was the bosom friend of Napoleon and taught him how to sit on the throne. Garrick was petted by the great. Sarah Siddons, Mrs. O'Neil, Miss Farren, Fraulein Gosmann, Mlle. Taglioni and hosts of others married Princes, Dukes, Lords and Counts. Rachel was the spoilt child of royalty. Salvini, Rossi and Mme. Ristori are decorated by their monarchs, and so are hosts of German and French artists. I myself might mention numbers of dignitaries all over the world whom I have the honor to call friends and in whose houses we are welcome. The actor Possart, in Germany, is the companion of the King of Bavaria, and Clara Zeigler, one of our present great artists, is covered with all kinds of decorations.

* * * * * *

It is astonishing that there are still people foolish enough to attack the stage, as if it were a bubble to be blown in all directions by their impotent breaths. What caused the great union of the Greeks? What united them so closely in one inseparable body, and made them the powerful nation? Their stage. It was a national institution, in which their moral, social and political interests were combined. What made Germany great, and produced the sublime thinkers, poets and philosophers? Its pure and wholesome stage. What inspired the Spanish authors Calderon, Lopez de Vega and Cervantes? The stage! What caused Corneille, Racine, and even Richelieu, to take to the Muses? The stage! What brought forth that demi-god, the sublimest preacher of mankind—William Shakespeare? The stage! What vehicle do China and Japan use to teach millions their national history? The stage! The stage is a national necessity. You may as well deprive the nations of their churches as to take away their theatres. The stage is the channel through which thought is communicated into thousands of smaller channels through the world. It is the stage which holds the mirror up to nature and shows man in all sorts of phases—his weakness, vices, follies and virtues. It shows scorn her own image, and the very age and body of the time its form and presence. It is the most powerful teacher because it does not directly name its object, but places a mask before our faces, and yet we feel that it strikes home to our inmost souls. It is an institution where pleasure and instruction go hand-in-hand. We receive our earliest inspiration from the stage, and when we are worried with the daily toils and cares of life, when morbid imaginations trouble our minds, when sickness makes us melancholy and sad, what better refuge is there for us than the theatre? As Schiller says: "We dream away the real world in the artificial world. We laugh over our own follies, are ashamed over our weaknesses, proud of our virtues, weep with the unfortunate. The coward grows brave by seeing his own cowardice reflected, and the hard, unfeeling nature softens to tenderness and love." Such is the power of the stage—the stage as it was and as it should be. I do not hold up the present stage as being without faults. I am sorry to see that frivolity and flippancy have a stronger power of attraction than the thoughtful and the healthy. But you cannot lay that at our doors; it is rather a fault of time and taste. There is not a manager in the country who would not be willing to shut his doors to all that is flippant and frivolous. * * * However, these are trifles vanishing into air compared with the great momentous question of the stage. That is a grand, all powerful institution, which may fluctuate for a time, but will live and flourish when sensational stump orators like Dr. Pentecost will be snuffed out like the flickering of a tallow candle.

And now, ladies and gentlemen, accept my thanks for the kind indulgence you have shown me in listening to my somewhat lengthy discourse. I hope that I have not offended any one in giving expression to my views. I have many friends among the ministers of the gospel who are truly godly men, who love everything that is good in man, no matter where they find it, in church or theatre, cottage or palace—men like the Bishop of Manchester and others who are princes, not only in the exercise of their religious but worldly duties. They feel with the poet that they can find "Sermons in stones, books in running brooks, tongues in trees and good in everything." Following the principle of their great Master they practice love, charity and humility, bearing in mind the beautiful words of the apostle Paul, "Unto the pure all things are pure, but unto those that are defiled nothing is pure."

—The Kiralfys have inherited some property in Hungary.

—Baker and Farron are on their way from Australia to Liverpool.

—Charley Harkinson is in Frank Mayo's company at the Olympic.

—It gave us a twinge to see Mrs. W. G. Jones taking part in a negro minstrel sketch at Aberle's last week. The lady is worthy of better things.

—The alleged dramatic newspapers seem to be gradually getting hold of the fact that Emma Vaders has received $2,500 damages from the Louisville Library Hall Association.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Abbott, Emma	Gardner, Kitty
Adrion, Rose (2)	Gayler, Frank (2)
Allen, W. N.	Harkinson, Chas.
Ackerman, Irene	Hutchings, Alice
Bennett, E. M.	Hall, Chas F. (2)
Belden, Clara	Hall, Clinton
Burgess, Cool	Hofele, F. W. (2)
Brand, Michael	Jarrett, H. C. Esq.
Booth, Edwin	Levanion, Alfred
Bennell, C. M.	Leighton, Louise
Cavendish, Ada	Mackay, F. F.
Congdon Stella	Murray, John
Church, Edw. A.	McKay, Andy
Clark, Harry,	Nash, Geo. F.
Coventry, Julie	Rowe, Geo. Fawcett
Dobson, Frank	Stevens, Chas.
Doud, Frank	Scott, Lester F,
Davis, C. L.	Schwab, Fred.
Darling, C. W.	Sessions, Edith K.
De Astee, Helen	Temple, Louise
Golden, Richard	Vaque, Elsie

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY & ELLIS' UNCLE TOM Co., Danville, Ill., 10; Paris, Ky., 11; Covington, 12; Crawfordsville 13; Lebanon 15; Delphos 16; Columbus City 17; Warsaw 18; Fort Wayne 19, 20.

ADELAIDE NEILSON, New Orleans this and next week.

AGNES HERNDON, Kansas City 10; Topeka 11; Leavenworth 12, 13.

ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Booth's, New York, this and next week.

ADA CAVENDISH Co., Detroit this week; Jackson 16, 17; Battle Creek 18; Kalamazoo 19; South Bend, Ind., 20.

ALICE OATES OPERA Co., Hooley's Chicago, this week; Grand Opera House, Cincinnati, 15, week.

ADA GRAY AND WATKINS Co., Adrian 10, 11; Tecumseh 12; Monroe 13, 15; Tremont, O., 16, 17; Sandusky 18.

AN ARABIAN NIGHT (G. H. Cassidy, manager), Allentown, Pa., 10; Wilkesbarre 11; Pittston 12; Williamsport 13; Pottsville 15; Reading 16, 17; Lebanon 18; Lancaster 19; Harrisburg 20.

ANNIE WARD TIFFANY, Cleveland, O., this week.

ALVIN JOSLYN COMB., Galesburg, Ill., 10; Monmouth 11; Keokuk, Iowa, 12; Burlington 13; Rock Island 15; Davenport 16; Muscatine 17; Oskaloosa 18.

ABBEY'S FAIRFAX Co., Newport, R. I., 10; Waterbury, Conn., 11; New Haven 12, 13; Albany, N. Y., 15, 16, 17; Troy, 18, 19, 20.

ALL THE RAGE COMB., Providence, R. I., 10, 11; Woonsocket 12; Taunton 13; Fall River 15; Norwich 16; New London 17; New Haven 18; Bridgeport 19; Waterbury 20.

BOSTON THEATRE DRINK Co., Chicago this week; Cincinnati 15, week.

BIG FOUR MINSTRELS, Nebraska City 10; Omaha 12; Sioux City 13; Council Bluffs, Ia., 14; St. Paul 15, 16; Minneapolis 17, 18; Stillwater 19, 20.

BERGER FAMILY, Rock Island 10; Moline 11; Davenport 12, 13; Kenton, Ia., 15; Des Moines 16, 17.

BOSTON IDEAL OPERA Co., Niblo's, New York, until March 27.

BARNEY MACAULEY Co., New Orleans this week: Galveston, Tex., 16, 17, 18; Houston 19, 20.

BANDMANN Co., Kingston 10, 11; Brockville, Can., 12; Ottawa 15, week.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS, Knoxville, Tenn., 10; Atlanta, Ga., 11; Athens 12; Augusta 13; Columbus 15; Charleston, S. C., 16; Savannah, Ga., 17; Macon 18; Columbus 19; Montgomery, Ala., 20.

BUFFALO BILL COMB., Windsor Theatre, New York, this week.

BARTLEY CAMPBELL'S GALLEY SLAVE Co. No. 1, St. Louis this week; Chicago 15, two weeks.

BARTLEY CAMPBELL'S GALLEY SLAVE Co. No. 2, Boston this week; Lynn 15; Lawrence 16; Portsmouth, N. H., 17; Portland 18, 19 20.

COLLIER'S UNION SQUARE Co., Brooklyn this week; Williamsburg 15, one week.

COLVILLE FOLLY Co., St. Louis this week; New Orleans 15, two weeks.

CLINTON HALL'S STRATEGISTS, Syracuse 10; Rochester 11, 12, 13.

CRITERION COMEDY Co., St. Louis this week.

DONALDSON'S KALEIDESCOPES, Cincinnati this week.

DENMAN THOMPSON, Augusta, Me., 10; Portland 11; Haverhill. Mass., 12; Brockton 13; New Bedford 15; Taunton 16.

E. A. SOTHERN, California till end of month.

EMMA ABBOTT OPERA Co., Louisville, Ky., this week.

E. A. MCDOWELL'S DRAMATIC Co., Toronto this week; London, Ont., 15, one week.

FANNY DAVENPORT AND Co., Danbury, Ct., 10; South Norwalk 11; Hartford 12; Bridgeport 13; Waterbury 15; West Meriden 16; Ansonia 17; Middletown 18; Providence 19, 20.

FREDERICK PAULDING, Montgomery, Ala., 10; Macon, Ga., 11; Atlanta 12, 13; Rome 15, 16; Knoxville 17, 18.

F. S. CHANFRAU, Chillicothe 11; Akron 12; Cleveland 15, one week.

FORD'S GALLEY SLAVE Co., Savannah, Ga., 10; Charleston, S. C., 11, 12, 13.

FORBES' DRAMATIC Co., La Crosse. Wis., 12, 13.

GILBERT AND SULLIVAN'S PIRATES, "A" Co., Brooklyn this week; Boston 15.

GILBERT AND SULLIVAN'S PIRATES, "B" Co., Chicago this week; St. Louis 15, two weeks.

GILBERT AND SULLIVAN'S PIRATES, "C" Co., Titusville, Pa., 10; Oil City 11; Youngstown, O., 12; Newcastle, Pa., 13; Pittsburg 15, one week.

GILBERT AND SULLIVAN'S PIRATES, "D" Co., Broad Street, Philadelphia, long engagement.

GUS WILLIAMS' Co., Davenport, Ia., 10; Rock Island 11; Beloit 12; Racine 13; Milwaukee, 15, 16, 17; Jackson 18; East Saginaw 20.

GRAU'S FRENCH OPERA Co., Fifth Avenue Theatre, New York, three weeks.

HI HENRY'S MINSTRELS, Sandusky, O., 13; Monroe, Mich., 15; Pontiac 16; Grand Rapids 17; Port Huron 18; Bay City 19; East Saginaw 20.

HAVERLY'S MASTODON MINSTRELS, Brockton, Mass., 10; Lynn 11; Manchester, N. H., 12; Haverhill 13; Portland, Me., 15; Portsmouth, N. H., 16; Salem, Mass., 17; Gloucester 18.

HAVERLY'S CHURCH CHOIR Co., Springfield, Ill., 10; Quincy 12; Keokuk, Ia., 13; Ottumwa, Ia., 15.

HAVERLY'S GEORGIA MINSTRELS, Steubenville, O., 10; Washington, Pa., 11; Wheeling, W. Va., 12; Newark, O., 13; Springfield, O., 15; Dayton 16; Logansport, Ind., 17; Lafayette 18; Danville, Ill., 19; Springfield 20.

HAVERLY'S JUVENILE PINAFORE Co., Leavenworth, Kansas, 10; Topeka 11; Kansas City 12, 13.

HEARTS OF OAK, Boston this week.

JOHN T. RAYMOND, Washington, D. C., this week; Baltimore 15, one week.

J. K. EMMET, New York, four weeks.

JOS. MURPHY'S KERRY GOW, Richmond, Va., 11, 12, 13; Bridgeport, Conn., 15; Newport. R. I., 16; Fall River 17.

JARRETT & RICE'S FUN ON BRISTOL, Philadelphia this and next week.

JOHN MCCULLOUGH, Nashville, Tenn., 10, 11; Evansville 12; St. Louis 15, 1 week.

JOHN P. SMITH'S TOURISTS, Novelty, Brooklyn, this week; Haverly's 15, one week.

JANAUSCHEK COMB., Carbondale 10; Cairo 11; Little Rock 12, 13, 14; Memphis, 16, 17, 18; Clarksville 19 20.

KATE CLAXTON Co., Marietta, O., 10; Portsmouth 11; Chillicothe 12; Siglersville 13; Lexington 16; Frankfort 17; Louisville 18, 19, 20.

LOTTA, Chicago 15, one week.

LAWRENCE BARRETT, Hartford, Conn., 10; New Haven 11; Springfield 12; Holyoke 13; Westfield 15.

MITCHELL PLEASANT PARTY, Rochester, N. Y., 10; Hornellsville 11; Bradford, Pa. 12, 13.

MILTON NOBLES, Galveston, Texas, 10; Houston 11, 12, Brenham 13

MARY ANDERSON, Washington, D. C., this week; Brooklyn 15, one week.

MCKEE RANKIN'S DANITES, Cincinnati, this week; Pittsburg 15, one week.

MLISS PIXLEY PARTY, Toronto, Canada, this week.

MY PARTNER, ALDRICH & PARSLOE, Pittsburg this week; Baltimore 15, one week.

MCALLISTER'S MINSTRELS, Ottawa, Ks., 10; Iola 12; Parsons 13; Independence 15; Lexington 16.

MAPLESON'S OPERA Co., Academy Music, New York, five weeks.

MAGGIE MITCHELL, Bay City, Mich., 10; Flint 11; Detroit 12, 13; Lansing 15; Jackson 16; Adrian, 17; Toledo 18, 19; Sandusky 20.

MAHN'S COMIC OPERA Co., Philadelphia this and next week.

MINNIE PALMER'S BOARDING SCHOOL, St. Louis this week; Terre Haute, Ind., 15; Richmond 16; Columbus, O., 17, 18; Youngstown, O., 19; Erie, Pa., 20.

NICK ROBERTS' HUMPTY DUMPTY, Boston 15, one week.

OLIVER DOUD BYRON, Baltimore this week; Washington, D. C., 15, one week.

PERLEY COMEDY Co., Willimantic Co., 13, 14.

PAT ROONEY COMB., Philadelphia this week.

RICHMOND & VON BOYLE, Utica, N, Y., 10; Auburn 11; Syracuse 12, 13; Oswego 15; Lockport 16; St. Catharines, Can., 17; Toronto 18, 19, 20.

RICE SURPRISE PARTY, Standard, New York.

RICE'S EVANGELINE Co., Marshall, Texas, 10; Hot Springs 11; Little Rock 12, 13; Memphis 15, 16, 17; Nashville 18, 19, 20.

RENTZ-SANTLEY Co., Newark, N. J., 10; Yonkers 11.

ROBSON AND CRANE, Boston, this week; Syracuse 16, 17.

REEVES' PARK GARDEN OPERA Co., Fitchburg, Mass., 11; Winchenden 12; Gardner 13.

RIAL AND DRAPER'S UNCLE TOM Co., Franklin, Ind., 10; Indianapolis 19, 20.

SALSBURY'S TROUBADOURS, Haverly's, New York, this week.

TRAGEDIANS OF KALAMAZOO, Burlington, Vt., 12, 13; Montreal 15, one week.

THE FLORENCES, Chillicothe, O., 10; Zanesville 11; Wooster 12; Akron 13; Cleveland 15, one week.

TONY DENIER'S HUMPTY DUMPTY, Fall River, Mass., 8; Brockton 9; New Bedford 10; Taunton 11; Providence 12, 13; Boston 15, one week.

THE RENTZ Co., Seneca Falls, N. Y., 11; Albany 20.

UNION SQUARE FRENCH FLATS Co., Walnut, Philadelphia, this and next week.

UFFNER'S NOVELTY Co., Calvert, Texas, 10; Waco 11, 12, 13.

WEATHERSBY-GOODWIN FROLIQUES, Memphis, Tenn., 10, 11, 12, 13; Evansville, Ind., 15; Terre Haute 16; Lafayette 17; Springfield, Ill., 18; Quincy 19, 20.

WIDOW BEDOTT Co., Norwalk 10; Hartford 11; New Haven 12, 13; Haverly's New York, 15, two weeks.

Boston.

The comic boom was in the ascendancy at the theatres last week. First William Warren, with a firm grasp upon the city, at the Museum as Jefferson Batkins in Silver Spoon, and Robson and Crane as Our Bachelors at the Globe, while a play new to this city was brought out at the Park, with John T. Raymond as the hero. One feature characterizes all these performances—the pieces produced are for the sake of the actors, and not the actors for the pieces. Where the subserviency of the art to its professors is beneficial is greatly to be doubted. The poet says, "When every rood of ground maintained its man," so also it was when new dramas, and old ones, too, found employment for actors. Now a factitious sort of starring seems to elevate the artist above the drama, and instead of a piece in which a well selected company set themselves to express to the public an author's idea, we have actors and actresses each with a repertoire of pieces calculated for their sole glorification. It is true there are honorable exceptions to this, but the practice is gaining ground, and the stars and plays of the present era are to some extent a tolerably sufficient proof. Whatever may be the diversity of opinion, and however much people may differ as to the talent of the artists upon whom they have to rely for histrionic amusements, there is and can be but one sentiment with reference to William Warren. Some persons are very fond of crying up the genius of English and French actors and actresses at the expense of our own, and perhaps occasionally they may be right; but in their own comparisons they are too apt to forget the gifted artists of the American stage. What foreign actor has a greater subtlety, a keener appreciation of art, or a more facile manner of communicating it to others than has William Warren? His by-play is perfect, while humor and pathos are alike expressed by strokes as masterly as they are delicate, and yet art concealed by art—all he does is as natural as it is true. No wonder then that he is so great a favorite, and that his reappearance in the Silver Spoon was hailed with as much enthusiasm as when the great comedian created the role of Batkins some twenty-eight years ago. When Sedley Smith was the manager of the Museum, and played Ezra Austin in the above noted play, Louise Gann, afterward Mrs. Wulf Fries, was the Sarah Austin; Frank Keach the Col. Silk; Charley Saunders Tom Pinfeather; W. H. Curtis Simon Feedle—all of whom have passed away. Mrs. Thoman was the original Hannah Partridge, but on the accession of Mrs. Vincent to the establishment (May, 1852), the National Theatre having been destroyed by fire, the character of Miss Partridge was surrendered to Mrs. Vincent, and she has been the only actress who has ever appeared in the part since.

In the old days a number of school-girls were introduced in the play as pupils of Sarah Austin. The little girls were represented by Helen Western, Annie Clarke and Fanny Brown. Helen is in her grave. Miss Clarke is the popular leading lady of the establishment where she trod the boards as a child. And Fanny Brown, who became one of the most beautiful of women, is the wife of William Carlo, the acrobat. "Tempora mutantur et nos mutamur in illio." The story of the Silver Spoon is one of every-day life; the incidents slight, as every-day incidents generally are. All the characters are worked into this slender story with some skill. The principal actors, Warren and Mrs. Vincent, have companion parts, and the story has been so often and so well told that the bare mention of this fact carries now as much weight as would a repetition of the many eulogisms which for so many years been passed upon the performance of the favorite artists. The audience laugh, and are allowed no time to get dull, so rapidly do the comic incidents succeed one another. And the play itself, if not of the highest class, certainly must be pronounced a success, holding the stage, as it has, for a quarter of a century, and which has admirers not only among regular play-goers but in in a considerable class who seldom go to the theatre unless when they have an opportunity of seeing the Silver Spoon. The Museum has been crowded, nearly the whole of the seats were secured in advance, and the management can always be insured with good houses during the visit of the "Member from Cranberry Centre."

On Saturday evening Sardou's translation of Patrie was given for the first time in this city, but not in this country, as it was played for the first time at Pike's Opera House, afterward the Grand Opera House, New York, in 1869. C. W. Couldock was the Count de Ryson, Frank Mayo, Karlon; Frank Bangs, Duke Alva; Mrs. Gladstone, and subsequently Lucille Western, Dolores, and Mme. Ponisi, Sarah Mathison. If I remember right the piece was not a success; but, judging from the approval with which it has been received, a popular verdict will be given by the Boston public. Of the piece and the company I will make mention in my next. I omitted to mention the rapid advancement of J. B. Mason of this company in connection with the Silver Spoon. Mr. Mason met with many deserved tokens of favor as Col. Splendice Silk, looking and dressing the character to perfection. Mr. Mason displays the best of taste in his make-up, and his presence is always welcome to the Museum patrons. This week Patrie. On Saturday evening the benefit of the Franklin Typographical Society by kindness of Mr. Field.

Robson and Crane have returned to Boston, and I venture to say they were never seen to greater advantage. The foundation of Our Bachelors is too slight to bear well so heavy a superstructure. It lacks in stirring incident and brilliant dialogue, but has a merit of its own in the care and grace with which it depicts the eccentricities of Bangle and Jowler. Whatever may be the diversity of opinion upon Mr. Robson's performance, it seems to be generally conceded that he ranks as a first-class low comedian. His every movement is mirth-provoking, and those who delight in humor will unfailingly find it in Robson. All the points were produced with an effect that showed how carefully Robson has studied the traditions connected with the part as he has created it. His Bangle is an exceedingly clever and telling piece of acting, and with Crane kept the house in roars of laughter the whole time. Nothing could be more broadly humorous or neater or more effective in its by-play than Crane's Jowler. Both characters in times gone by would have procured the actor a vignette place in the standard collection of theatrical publishers. The general performance was very good. Fraser Coulter was very satisfactory as Ned Waring. His acting was marked by vigor, and no point was missed by him which could possibly be made available. Al Lipman, as Dr. Bruce, acquitted himself very creditably. The other characters were well maintained by the efforts of this well known company, and there were many marks of approval from the large audiences at the Globe Theatre. Business has been excellent, and this week promises to surpass last, so great has been the demand for seats. Robson and Crane appear in The Comedy of Errors all the week. 15th, Pirates of Penzance. Miss Neilson will probably again appear at this house, sometime during the Spring. Rice's Surprise Party will shortly appear.

Risks, contrasted with other works of Mr. Bartley Campbell, is by no means complimentary to us as a nation. In manufacturing Risks Mr. Campbell has undoubtedly tried to please the American people by presenting them with an American play. Mr. Campbell is a capable and talented dramatist, but in Risks he has produced a farrago of improbable, ill-written nonsense, which, without Mr. Raymond, could not possibly live for many weeks. Mr. Raymond, as Pendleton Pembroke, is admirable. There was nowhere wanting a thorough grasp of the character. I cannot help regarding this performance as Raymond's most satisfying effort. He created a great deal of amusement, and his acting was received with much favor. What Mr. Raymond wants, however, is a good play, and I doubt very much if his repertoire will be received with favor by the English people. They will not understand Col. Sellers, while Wolfert's Roost and Risks will surely meet with a cold reception. An actor of Raymond's fertile resources and fresh delightful humor has no need to waste his time upon stupid and unprofitable productions. He can fall back upon the stale creations of Poole and the Colmans and meet with a hearty recognition. Nowadays an actor must keep up with the times, think of the vast increase of theatres within the last few years; think how many true and excellent artists that are now in the field, that should certainly spur one onward to be ready for the fray. My full belief is that the stage never numbered so many good artists as it does at the present time, while the average merit of the general body of actors and actresses is higher and more varied than during any period that can be quoted.

But to return to the Park Theatre. Raymond was received with good houses during the past week, notwithstanding the weakness of the plays presented. The scenery at the Park was positively refreshing in its faithfulness, while the properties and appointments were all that could be desired. This week Edwin Booth in Hamlet, Macbeth and Othello, supported by Mrs. D. P. Bowers, J. C. McCollum, and a first-class stock co. A great deal of interest is manifested in the engagement of Mr. Booth. Nearly the whole of the seats for which there is booking, have been secured in advance and I doubt if the Park will be large enough to hold the many admirers of the great tragedian. Mr. Booth long ago acquired in Boston a reputation which was dependent upon his merits alone, and each of his visits has added largely to the multitude who eagerly seek admission to the theatre during his engagement. Mrs. D. P. Bowers' assumptions have long been recognized as masterly, full of the fire of artistic intelligence, and possessing many features of interest to the dramatic student. That she will again achieve a decided success on this occasion, and still further increase her fame, is assuredly positive. J. C. McCollum will give good leading support, while the rest of the co. seem worthy of the place they occupy in the generally efficient casts. During the second week of the Booth engagement Richelieu, Fool's Revenge, Richard III. and Don Cæsar de Bazan will be produced.

The Galley Slave is doing a fairly profitable business at the Boston Theatre, and it has decidedly merited all the success it has won. for it is a picturesque and touching play, elaborately furnished and admirably acted by the Galley Slave comb. Bartley Campbell seems to have bestowed something better and more enduring than it is within the power of technical experience and constructive skill to confer. This definite quality is to be found in the sturdy motive that inspires the action, in the ennobling sentiment that attends its progress, and in the pathos which awaits its impressive close. The plot of the play is strong without complication, and the articulated chain of events are thoroughly constructed. Mr. Campbell stands to-day in the foremost rank of dramatists, and a number of criticisms of the most enthusiastic character have appeared upon him—and some, also, while disputing his claim to the high position thus accorded him, yet exhibited a most liberal appreciation of his merits and ability. The acting in the Galley Slave is worthy of much praise. Marie Prescott, Lillie Glover, Jos. Wheelock, Frank Aiken, Junius Booth, Owen Fawcett, and T. V. Arlington in their several roles cannot be excelled. Miss Prescott handles the character of Francesca with much taste, and by moving through her scenes of high strained dialogue with spirit and a clear voice to the end, she displays great powers of skill and endurance. Lillie Glover has become a great favorite here, and she will always receive a welcome reception from the theatre-going people of Boston. This is the last week of the comb. Mr. Martin Hanley has received dates all over New England for his co. Success attend them.

After a successful engagement of five weeks, All the Rage terminated its career at the Gaiety Theatre on Saturday night. Frank Hardenbergh has made the great success of his life as the vulgar chiropodist, so that next season I shall expect to see him have a play worthy of his own peculiar talent. The Hyers Sisters and a complete white co. have been united by Messrs. Hathaway and Pond for the purpose of forming an Ideal Uncle Tom's Cabin co. They opened at their theatre on Monday evening. A new prologue by Harriet Stone was read by Sam Lucas. Operti's Opera co. will shortly appear at this theatre in the Royal Middy.

The Howard Athenæum did a flourishing business last week with the immortal Uncle Tom. The revival has proved very successful and has been received by press and public in terms of warm commendation. The management exerted themselves in producing the play worthy of the old-time prestige of the Howard. The scenic effects were very artistic and natural, while the accessories in the way of horses, mules and dogs did good service in strengthening the play. Daisy Markoe as Topsy, and Zoe Tuttle as Eva, were the features in the cast. Miss Markoe shows much ability as an actress, while little Zoe Tuttle holds her own as one of the best of child actresses. Business warrants the management in repeating Uncle Tom all the week. What a place in the history of the drama this play occupies! How many managers have acquired comfortable fortunes from its performances! How many actors and actresses have gained reputations by their acting of Tom and Topsy! Mrs. G. C. Howard, who first appeared in the character of Topsy, at Purdy's Chatham Street theatre, on the 18th of July, 1853, still lives and now and then comes forth to delight both old and young as she has done for so many years. As I have gone so far in speaking of Uncle Tom's Cabin, I do not think it will be amiss if I give to the public the original casts of the play in Boston and New York. A version by C. W. Tayleure was brought out in 1851 at Purdy's Theatre, N. Y., but did not meet with that success which afterward greeted it at the same theatre in July, 1853. This version was by George Aiken and was played for more than two hundred times successively. Its first cast was thus distributed: Uncle Tom, G. C. Germon; St. Clair, G. C. Howard; Gumption Cute, C. K. Fox; Phineas Fletcher, G. L. Fox; George Harris, Siple; Simon Legree, N. B. Clarke; Duncan Perry, F. Lingard; Mr. Wilson, Toulmin; Mr. Shelby, Rose; George Shelby, H. T. Stone; Haley, Lamb; Marks, Herbert; Tom Loker, S. Lingard; Eva, Cordelia Howard; Topsy, Mrs. G. C. Howard; Eliza, (Mrs. W. G. Jones), late Caroline Fox; Aunt Ophelia, Mrs. Bradshaw; Cassie, Mrs. Bannister; Marie, Miss Landers; Chloe, Mrs. Lingard; Emeline, Miss Barber.

The success of the piece was the great dramatic event of the season, and its representations attracted all classes of the community. The first production of Uncle Tom in Boston was at the Boston Museum—a version dramatized expressly for the establishment by H. J. Conway—and its initial representation took place on the night of Nov. 8, 1852. The cast was as follows: Mr. Shelby, R. Stephens; George Shelby, Miss M. A. Hart; Haley, Thomas Joyce; Marks, Ralton; Loker, Palmer; Wilson, J. L. Monroe; Uncle Tom, Frank Whitman; Penetrate, W. Warren; Simon Legree, S. Davies; St. Clair, J. A. Smith; Sam, J. Adams; Cuffee, A. L. Thayer; Pompey, Ned Grey; George Harris, E. T. Keach; Adolph, George H. Finn; Sambo, D. Ralton; William, Ramsay; Drover John, J. P. Price; Mrs. Shelby, Miss Lucy Cutler; Aunt Ophelia, Mrs. Thoman; Eliza, Mrs. Wulf Fries; Eva, Helen Western; Cassie, Mrs. J. R. Vincent; Topsy, Julia Gazizki; Mari St. Clair, Mme. Radinski; Chloe, Mrs. Preston; Rose, Miss Cuttle; Jane, Miss Preston; Letty, Mrs. Thomas Joyce; Mammy, Mrs. Wright; Dinah, Miss Mason.

The piece met with unbounded success and enjoyed a run of many weeks and was revived for a number of seasons, the last time being in the spring of 1878. Uncle Tom has been presented at many theatres, but never met with that great success which attended it at the above representations.

Hooley's Theatre is now a permanent institution. Mr. Hooley has met with much encouragement from the people here, and the indications are of a successful season. Luke Schoolcraft, Billy Emerson, and Charlie Sutton are already very popular in their eccentricities, being received with much favor. This week an entire change of programme is announced.

The Boylston Museum presents its usual attractive bill, and a large number of new people, including Morgan and Mullen, Fernando Fleury, Irene Santella, Gus Marlow, George Kurtz, Nellie Brooks, Weston and Wood, Louis Alferdo, Georgie Kaine, Dan Leavitt, Spray Arlington, Carrie Willoughby, Al N. Filson, and the regular stock co.

Items: The complimentary concert tendered Mme. Teresa Carreno-Campbell at Union Hall on Saturday evening was largely attended, and the programme, including violin numbers by the beneficiary, a most enjoyable one.—Mrs. Luke Schoolcraft is recovering from her recent illness.—Andy Leavitt has hosts of volunteers for his benefit at Music Hall on Wednesday night.—Mr. and Mrs. Florence will follow Booth at the Park.—Katie Putnam will shortly appear in this city, probably at Hooley's.—Billy Emerson joins Haverly's troupe after the 26th.—Edwin Booth will appear as Ruy Blas during his engagement at the Park Theatre. Mr. Booth has not appeared in this character for many years.

Gray's Opera House is doing a good business. The attractions for this week are: Walter Bray, Budd Granger, Maude Edeson, Dora Hart, Mlle. Celestine, Mlle. Flora, George Kane, Finn and Fury, Baker and Gallagher, Johnny Baker, Lizzie Sherwood, Belle Blanchard, Ed Wallis, etc.

Chicago.

Haverly's: I didn't expect to get into this theatre this week to see what is unquestionably a very bad performance of The Pirates of Penzance; that is, unless I handed over a dollar like the rest of the public. However, the blooming British representative of Mr. D'Oyley Carte had heard of THE MIRROR, and was good enough to allow me to "pass upon the inside," which I did, much to my subsequent regret. I won't bore you and drive the intelligent compositor who sets this up to madness by comparing the Pirates with another work of Gilbert and Sullivan's. I respect you too much; and, again, it wouldn't be safe. You would doubtless inform me that my services were no longer required But I must insist upon saying that Mr. Carte's Co. "B" is, as a whole, a lamentably weak organization, both as regards its vocal and acting ability. There are three exceptions to this assertion, however—Laura Joyce, of whose beautiful contralto not half enough is heard, as Ruth; Miss M. Couron as Mabel, who has a very sweet and highly cultured voice; and A. W. F. McCollin, who gave a quaintly humorous performance of Gen. Stanley quite free from exaggeration. McCollin can sing well, too, and this is of some importance. J. C. Armand (McLoughlin), who used to be a chorus singer with Alice Oates, was the Frederick. His voice is a very reedy tenor, and his acting had better not be spoken of. G. T. R. Knorr was down for the Pirate King, but Lewis Fink, late of Maretzek's co., took the part perhaps because one man with three front names (McCollin) is enough in a co. The chorus of "bobbies" took immensely, and was well done. Business very large first of the week; but the papers lashed the performance, and their adverse influence perceptibly lightened the house later on. The Pirates stay another week, and 15th Bartley Campbell's Galley Slave returns.

McVicker's: J. Clinton Hall's co. in Theo. Sayre's comedy, The Strategists, have played to good business. The piece, which does not open well, becomes inordinately funny as it progresses. Hall is an excellent actor of the old school, and very cleverly assumes his disguises. Alice Brooks (Mrs. Hart Conway) is very charming in the part of Nellie Howard. I had not seen Miss Brooks since she traveled with Boucicault's Shaughraun co., and I did not think much of her acting then. In The Strategists, however, she is the principal attraction. T. J. Hind and Mr. and Mrs. Sol Smith were good, but the rest of the co. are weak. 8th, return of the Boston Theatre co. in Two Mothers. I note what Charley Pattee says in this week's MIRROR regarding this play, and suppose that its scenic effects are to carry it. Mrs. Thos. Barry will be in the cast. 15th, Lotta opens in The Little Detective, followed by Musette.

Hooley's: That ever charming little actress, Maggie Mitchell, has appeared during the week in a number of her favorite roles. Monday she played Fanchon; Tuesday, Pearl of Savoy; Wednesday matinee, Little Barefoot; Wednesday, Lorle; Thursday, Jane Eyre; Friday, Pearl of Savoy; Saturday matinee, Fanchon; Saturday evening, Little Barefoot. There is something so piquant and pleasant about the acting of Miss Mitchell that cannot be too highly commended. She is a great favorite here in Chicago, and drew immense houses, although there were a number of strong attractions to compete with. The attractive way all of these plays were mounted is of itself sufficient contradiction to certain mis-statements made in Byrne the Blackguard-Bigamist-Beastly sheet. Miss Mitchell was supported by a very good co., among whom were William Harris, Miss Lettie, Julian Mitchell, R. F. McClannin, A. G. Enos, and Marion Clifton. Sunday, 7th, Miss Dickie Lingard in La Cigale. 8th, Alice Oates Comic Opera co. 15th, Herne's Hearts of Oak comb. on a splendid scale. There is a lively lawsuit in progress in relation to this piece. Another house has advertised to produce an adaptation of The Mariner's Compass, entitled The Loves of Two Sailors, which is claimed to be the same piece as played here before under the title of Hearts of Oak Mr. Herne, the proprietor of the last-named piece, threatens an injunction if the The Loves of Two Sailors is produced. One of the boys that sits in the box-office of this theatre and administers impudence to the patrons of the house endeavored to supersede Quinlin in the management of affairs, but, as might have been expected, he was promptly sat down upon by the genial Doctor. James Chisholm, in styling this young man as a remarkably "fresh" youth whose ideas of himself and his consequence were considerably enlarged, did not come far from the truth. Messrs. Hooley & Quinlin should promptly squelch the disagreeable characteristic of this impudent infant. Since Mr. Quinlin has taken an an active part in the management of this theatre many abuses have been reformed and the result has been both beneficial and profitable. Some of the best stars have been secured, and the cosy little place of amusement is once more on a sound and permanently prosperous footing.

Hamlin's: Minnie Palmer's Boarding-School opened Sunday night, and business has continued large all the week. Miss Minnie dances through her part in a bewitching way, and G. C. Davenport, Emma Jones and John Ince have improved their

acting materially. W. J. Scanlan fails to take as well as when he was in the variety business with William Cronin. The woods are full of better Irish comedians than W. J. Scanlan, though I doubt if that individual believes it. His points had to be forced down people's throats, and rarely elicit a laugh, while his recitation is as dreary a thing and as poorly delivered as any I have lately listened to. The Boarding-School takes a "jump" Sunday night to St. Louis, where it opens a session at De Bar's. 8th, will be produced Manager Hamlin's adaptation of The Mariner's Compass, entitled The Love of Two Sailors. This piece was played here some time ago by the Herne-Belasco party, under the title Hearts of Oak, who claimed it as an original production. H. W. Mitchell, W. H. Murdoch, Simcoe Lee, W. B. Arnold, Wood Benson, Genevieve Rogers, May Treat, Nellie Johnson, Laura Malcolm and others, will be in the cast. The Hearts of Oak scenery will be used.

Olympic: Josh Hart's co. have done well this week. Kelly and Collyer's sketch, Across the Plains in a Smoking Car, is not amusing—tiresome rather. The virtuous Joshua himself is not with the co., but is in the East condoling with his henchman Byrne. A little Jew named Wm. Harris and Kate Castleton are running the show for Hart. 8th, Frank Frayne in Si Slocum, supported by Alf Wyman and others in Clif. Tayleure's Si Slocum. Frank now puts a value of $10,000 on his dog Jack (on the bills). 15th, Chas. W. Barry in his new piece, Lost at Sea, which is supposed to be an adaptation of the Mariner's Compass; 21st, Sprague's Georgia Minstrels.

Central Music Hall: 12th and 13th, Remenyi Concert co. comprising Teressa Carreno, Liesegang Quartette, E. Decelle, Emma Thurston and Emilie Gavin, the reader.

Academy: Sidney C. France in In the Web has drawn very large audiences here this week. France is a great favorite with the patrons of Mr. Emmett's theatre. Sam and Carrie Swain, Carrie Lavarnie and Dolph Levino were in the olio. 8th, Harry Pearson as Uncle Tom in Boucicault's After Dark.

Lyceum: J. Jay Simms, a person who claims to be a comedian, but who has attracted more of the public's attention from the fact that he parts his name in the middle, has tortured an exceedingly limited number of niggardly people to whom cheap prices of admission are of more moment than the quality of the performance. Mr. Simms' piece is called Skip, the N. Y. Fireman, another name for Mose formerly played by Frank Chanfrau. 8th, H. M. Markham and wife, a pair of performers, who as Wm. Gill would have once said, "escaped from Hamlin's," appear in what will no doubt be a frightful sensation, entitled Dark Work; or the Counterfeiter's Doom. I shall request the special correspondent for Hooley's to go over the river and see this thrilling affair. He will need something brisk after the enervating performances of Alice Oates.

Halsted St.: Jim Nixon gives 'em George W. Mitchell in The Avengers 8th. National: 8th, Frank K. Wallace in O'Neil the Great. Where is John Allen?

McCormick Hall: Anthony and Ellis' Uncle Tom co. have put in a week here to bad business. Prices too high and too little billing the cause. Mamie Foster is a venerable old lady who should be cast into retirement. Her Topsy has the rheumatism apparently. The rest of the co. beat the world—for vileness.

Items: On Tuesday evening I had an interview with L. V. Garrone, business manager of Minnie Palmer's Boarding-School, about C. R. Gardiner's suit against the Philadelphia Miracle. Mr. Garrone stated to me that he had no sympathy, whatever, with the libelous article to which Mr. Gardiner so promptly replied by legal process. Garrone said that the article was read to him in the MS. and his sanction thereto requested by the writer, but that he (Garrone) had indignantly resented the imputations against Mr. Gardiner therein contained, both for himself and Mrs. Kate Palmer and daughter. The article, however, was approved by a song and dance man named Scanlan, who has by some means secured a position in the co. and the willing ear of Mrs. Palmer. That lady declined to say anything in reference to the matter.—I have it on the best authority—from a lady and gentleman connected with the party, that the Goodwin-Weathersby Frolıques play in England this summer. J. E. Warner and Louis Voss go abroad with the co. to attend to business. Voss signed a contract to that effect in New Orleans at an increased salary.—A. G. Cambridge doesn't keep the Miracle on file in his office any more. He used to furnish items to Ben Hall, its Chicago correspondent, but that gentleman reciprocated by calling Mr. C. some hard names and that was more than Arthur's good nature could stand.—I was glad to note the item from your Ann Arbor correspondent that W. J. Florence refused to admit to his performance Byrne the Blackguard's representative in that city. Now let John P. Smith, E. A. Sothern, Maurice Grau, Col. Mapleson, Simon Quinlin, J. H. Haverly, Sam T. Jack, and all the managers whom Byrne has maltreated in the Dramatic Noose, follow Mr. Florence's example. D'Oyley Carte's representative did so at Haverly's in this city on last Monday night—'Arry Hellis is in town, having 'owled his last 'owl at Heuck's, Cincinnati. 'Arry joins Kate Claxton at Wheeling 15th.—G. W. Mitchell, the hero of 127 Buckets of Blood, or Bathed in Gore, is in town from Kansas City.—Thorp and Bibbin's Uncle Tom co. have just organized here with the following people: Wood Benson, J. Huntington, Dot Huntington, Maud Huntington, Clara Harlan, Mr. and Mrs. George Allen, C. Drake, C. E. Fisher and M. C. Halton. Route: Elkhart 8th; Warsaw 11th; La Porte 15th; Niles, Mich. 18th.— The J. Essington Novelty co. take the road 8th, opening at Sedalia, Mo. T. W. Keefe, Fannie Roberts, Willie Davenport, Colton Sisters, Florence Levannion, Frank L. Gay, Sam Bayless, and Prof. Mix' Orchestra and Brass Band are engaged for this show. Colonel Tom Snelbaker of Cincinnati, was in town on the 4th. He engaged the Collier Brothers and Carrie Brower for his house (the Vine Street).—Alf Wyman in Yakie, supported by Arthur G. Cambridge's Dramatic co., is to be in Bloomington 24th, so Cambridge tells me.—D. Belasco of Hearts of Oak fame, says J. A. Hamlin is actuated by a malicious desire to hurt the business of Hearts of Oak at Hooley's by producing The Mariner's Compass next week. Herne and Belasco should then write original plays.—Who would know (if we were blind) that Mr. Harris, Josh Hart's functionary, was of Hebrew extraction?—Bliss Whitaker has had hardly time to eat since he became Haverly's treasurer. At Hooley's it was quite different.—Phil Woodard wants a notice. Phil shall have it. He is a theatrical expressman, and his little slate hangs on the wall at Cambridge's and other resorts of the profession.—I was inveigled on Thursday night into the West End Opera House, to witness the torture of Othello by good old Harry Pearson's class of stage-struck drygoods clerks and chambermaids. I was held in my seat through two acts, and this accounts for my bad humor this week.—I am "on to" a new theatrical enterprise shortly to be started on the West-side. However, I can't give it away just yet, but will be the first to do so.—McConnell of the National Printing Co. tells me that things are moving much more smoothly with this popular show printing house since they got rid of George Augustus Porter Kelsey. The receipts on Feb. 28 were over $4,000.—Jim Chisholm's new paper, the Free Lance, is doing splendidly. Chisholm is a right good fellow, and I am glad to again see him in luck.—Michael George Malowney imagines himself the only dramatic correspondent in Chicago. He is badly sold on that point, however.—Hugh D'Arcy is now the advance agent of Minnie Palmer. In December last Mr. D'Arcy was engaged in a similar capacity by David Dalziel, a little Scotch-Australian, who has achieved a small notoriety since his advent in this country by mismanaging his wife, known as Dickie Lingard, and an excessively cheap and nasty company. Mr. D'Arcy cheerfully ran Dalziel's errands, and in a week's time spent in this sort of service wore out a very good pair of shoes, valued, at the least calculation, at about $10. The week being up, Dalziel, who had signed no contract with Mr. D'Arcy, was requested by that gentleman so to do. In response to said invitation Dalziel fished out of the depths of his pantaloons pocket a very ragged and hard-looking ten-dollar bill, and, tendering the same to D'Arcy, informed him that this amount would liquidate his first week's salary, and instructed him to prepare to go out on the road. Mr. D'Arcy is NOT a ten-dollar man, and emphatically expressed his opinion to little Dalziel of that individual's proceeding. Dalziel thereupon insolently informed Mr. D'Arcy that his services would be no longer required, and D'Arcy withdrew, glad to have escaped the undesirable privilege of walking home from ten-dollar-a-week jaunts ahead of the Dickie Lingard co., minus the ten dollars. Dalziel, vexed at not being able to secure a first-class agent at "two pun a week," has since tried to injure Mr. D'Arcy by talking against him—even going to Garrone, Miss Palmer's manager, and endeavoring to procure Mr. D'Arcy's discharge. Mr. D'Arcy is not the only person who is alleged to have suffered at the hands of this man Dalziel. For further instances of the sort apply to Ed Milliken and W. W. Allen.—J. W. Thompson, notorious as the San Francisco correspondent of the Dramatic Noose, but less celebrated as an actor, left this city this week for New York, and hereon hangs a tale. A pressman on the Alta named John Thrum possesses Byrne's credentials as his 'Frisco correspondent, and has ever since the paper was started. Thrum is an ignorant fellow, who can hardly read or write, and Thompson has for years done the correspondence for the Noose. Last week's S. F. letter was written in Chicago by Thompson, and that portion of it called the "obituary" of Con Mahony in the office of James F. Latham, formerly dramatic editor of the Spirit of the Times, but now a lawyer in this city.—The window-hangers of the Alice Oates co. are the handsomest I have ever seen. They are the work of Hoen of Baltimore.—Frank Frayne, principally arrayed in a seal-skin ulster and diamond pin, occupied a box at Hamlin's last Tuesday night.—Mr. J. H. McVicker says that he will not manage T. W. Keene. Keene has asserted that McVicker will manage him, and as a star.—F. W. Bert, manager of the Hearts of Oak co., this week served J. A. Hamlin with a notice forbidding the use of the title Hearts of Oak in the forthcoming production of The Mariner's Compass at Hamlin's.—Charles Forbes has discharged Joe Clifton and wife and Flora Newton from his co. Miss Newton has joined Dalziel.—Dickie Lingard's co. are in Aurora to-night. 6th, in My Mother-in-Law.—W. C. Mitchell writes that he has purchased a controlling interest in Gill's Goblins.—Manager Hoechster of the German co. threatens to play Narcisse at McVicker's 14th.—S. O'Dermott Pierce, advertising agent of Hooley's, informs an astonished public that Alice Oates will appear at that theatre as Rose Nishon in Le Jolly Perfeumeuse, which goes to show that the Rockford ex-dry-goods clerk is a jolly way off in his French composition. Sam Jack should write his own bills.—The Mayor has raised the theatrical license from $150 to $300 for the larger houses, to take effect April 1.—Sam Skele, the musical critic of the Times, is usually very light on the artists. Sam, however, couln't deadhead a couple of his friends to the Pirates Monday night, and was very bitter on the show in next morning's issue. By the way, the little Cockney Curren who attends to Carte's business with this particular co. is blind to the "power of the press." He refused to admit a number of dramatic correspondents and other newspaper men, this week, and as for the chronic deadheads they stood around in the lobby looking very blue.—W. A. Stuart says he has leased Miller's Hall from the 14th. I doubt it, however.—On Monday night, A. M. Brown, the actor, accompanied by Fred Wren, entered the Olympic Theatre, and standing in the rear of the house viewed the performance on the stage. An usher named Rooney politely requested the gentlemen to take seats in accordance with the established rule of the house. Wren complied, but Brown thought his dignity imperilled and entered into a wordy altercation with the usher, showering him with the most vituperative epithets from his vocabulary of abuse, and wound up by inviting the theatre official to step into the lobby and there settle the matter by a resort to fisticuffs. Rooney's Irish being considerably elevated he readily followed Brown into the hallway, where the latter commenced hostilities by aiming a blow at Rooney's nose. Both men divested themselves of their coats, and a lively set-to would have taken place but for the interference of a special policeman and Manager Sprague. Mr. Sprague was much annoyed at the affair, which was not at all creditable to Brown.—Jas. A. Herne arrived here 6th, and was closeted with his lawyer last evening, who informs me that they will attempt to enjoin the performance of Hamlin's Love of Two Sailors. How they can do so I can't see. Hamlin says: "Let 'em fire away, I shall produce my adaptation Monday as advertised."—J. A. St. Maur, Lotta's agent, struck the town last night.—Jumpy Jervis has been off on a lecturing tour. His houses were off also. At Rock Island, where Jumpy is known too well, he had three people in the house—the janitor, his wife, and the usher.—I don't very ofted call on my dear friends at Hooley's, but I think I shall go and see Alice Oates this week, for whose performances I always have had a weakness.—Prof. W. Gill's (no relation to the Goblin) comic opera, the Reval Cantinieres, will be produced at Haverly's April 8.—The Union Square co.'s date at the same house is Aug. 2, for seven weeks.—Alf Wyman telegraphs from Iowa that he is responsible for Wm. McConnell Wyman, aged two or more days.—If William Penn's aunts sold pies, what were the pie rates of Penzance?—[Saturday Night. We would give about a Pinafore 'em.—[Commercial. If Penn's aunts are not Engaged, they should subject these Pirates to a Trial by Jury.—W. E. Sheridan, playing with The Danites, who appears next week at Heuck's, was leading man at Pike's Opera House, this city, before the great fire.—Charles Burnham closes his engagement with Major Nunez as business manager of Pike's Opera House, the 27th inst., his contract expiring with that date. He has been but a short time in our city, and during that period he has proved himself "upper crust," both as a manager and a thorough gentleman.—Manager Nunez of Pike's will most likely retire from theatrical perplexities at the close of the present season, and return to his profession that calls loudly, but in vain, for men of his character, namely that of a lawyer.—The news depot of J. R. Hawley, 164 Vine street, is the busiest house in the city. It is the theatrical headquarters of Cincinnati. The Enquirer of Wednesday contains the following: "Vine street, in the neighborhood of Hawley's, looks like Union Square this week, there being about fifty professional people congregated in that vicinity at one time yesterday.

San Francisco.

Feb. 29.—Bush Street: The Melville English Opera co. closed their very successful season Feb. 21, and last week went to Oregon, and will open at the Newmarket Theatre, Portland, on March 1, with Bells of Corneville. Feb. 23, E. A. Sothern with his fine co. of comedians opened to a crowded house, and immense business has been the order throughout the week. Mr. Sothern, as De Lacy Fitzaltamont, is exceedingly fine, and creates a great deal of merriment. Mr. Blakely, as Frank Bristowe, the old prompter, does some remarkably fine acting. Mr. Dennis has a very pleasing voice, and sustains the character of Ernest Glendenning in excellent style. The make-up of Harry Harwood, as Gadsby, the manager, is good. Julia Stewart is a very pretty little lady, with rather a light but pleasing voice, and sustains the character of Florence Bristowe, the prompter's daughter, very finely. Ida Lewis, who is a tall, stately lady, and rather good-looking withal, makes her appearance in the third act as Emily Mountcashel, a London star. Miss Lewis has already shown herself to be an actress of the first class. This week will be presented Our American Cousin, with the following cast: Lord Dundreary, E. A. Sothern; Sir Edward Trenchard, Harry Harwood; Asa Trenchard, Edward Lamb; Abel Murcott, W. Bragginton; Binney, the butler, W. Blakely; Florence Trenchard, Ida Lewis; Mrs. Montchessington, Laura LeClaire; Mary Meredith, Julia Stewart; Georgina, Lizzie Harold; Augusta, Libbie Noxon.

Baldwin: The great play of The Soul of an Actress was presented last Tuesday evening in grand style, Clara Morris appearing as Josephine Claison. This lady has become a great favorite, her fine presence and unequaled acting drawing immense audiences, the sign, "Standing-Room Only," being displayed almost every night. The piece is splendidly mounted and presented with magnificent scenery. So attractive is the play that it will be presented five nights and Saturday matinee during this week. Although Mr. Maguire's expenses are necessarily very heavy in presenting such plays, yet he must be coining money, and it is right that he should, for no manager on this coast has worked harder to please the public than he. 6th, G. R. Chapman, late treasurer of this house, will be the recipient of a benefit, on which occasion the fine play of Les Danicheffs will be produced, with Jeffreys-Lewis as Anna, James O'Neil as Osip, Eleanor Cary as Princess Lydia and Mr. Jennings in his favorite part of Gocharoff. The farce of My Neighbor's Wife will also be presented, with Eleanor Cary, Mollie Revel, Nellie Wetherill and Bishop, Welles and Jennings in the cast.

Bella Union: This cosey little theatre, after being thoroughly renovated, was reopened Feb. 21, with an entirely new co. The house was crowded to its utmost, not even standing room to be had for love nor money. After the usual first part and olio, Johnson and Cooper's new drama in three acts and prologue, or really five acts, entitled The Sunny South, was presented. The scenes in the prologue, or first two acts, are laid in the North. In the second act is a most thrilling railroad bridge scene, and the effect is very realistic. A lapse of fifteen years is supposed to occur between the second act of the prologue and the first act of the drama. In this act begin the scenes in The Sunny South. The southern scenes, the cotton-field, the river steamer and the landing, and the slave sale are all finely depicted. The play is a good one, and will no doubt be a success. Messrs. Johnson and Cooper as Chrino and Japh are exceedingly clever, as also is Miss Fanny Young as Mary Murray. The rest of the characters are well sustained by the full co. As these gentleman propose to take this piece East I will give a more extended description of it, as well as the full cast, in a future letter.

Apelphi: Business continues to be good. The sensational melodrama, entitled Six Degrees of Crime, has occupied the boards during the past week. Ida May appeared as Louise, and looked magnificent in her beautiful costumes. Mollie Williams, in the very difficult part of Madame Doucet, did some very fine acting. C. H. Mestayer as Julio Dormilly, the hero, was admirable, and Pope Cooke as Michael, the Black Parson, made a decided hit. Nera Vernon and Julia Winfred were received with rounds of applause for their beautiful singing in the olio. This week the great Irish drama, Inshavogue, will be presented, with Mr. Pope Cooke in the leading character. March 1, Messrs. Boyd and Wade, the great Eastern song-and-dance team, and Lew Spencer, ethiopian comedian, will make their first appearance.

Items: The comic opera of The Little Duke continues to draw crowded houses at the Tivoli Garden. The Grand Duchess will be the next attraction.—A very excellent variety performance is given at Woodward's Gardens every Saturday and Sunday.—Our veteran friend Frank Rea will receive a testimonial benefit at the California Theatre on Wednesday, the seventeenth of Ireland. Ireland as it Was and as it Now Is will be the attraction.—Nellie Holbrook, the accomplished actress and reader, will depart for the East in a few days. She will make Hamlet a specialty, and will appear in that character in Chicago soon after her arrival.—The Kentucky Jubilee Singers are doing a very good business through the interior.—The Commodore Nutt Star comb. are on the road. They were at Stockton on the 25th and 26th.—The Two-headed Nightingale has returned from a very successful trip to the South, and will go immediately to Eureka, Humboldt County.—During Barton Hill's first week in Portland, Oregon, he appeared in The Marble Heart, Othello, Rosedale and Our Boys. Business very unsatisfactory.

Cincinnati.

Grand Opera House: The audiences that welcomed Mr. and Mrs. W. J. Florence in their new play fell far short of "A Million." Friday evening the Mighty Dollar was circulated and business became brighter. Mr. and Mrs. W. J. still claim a corner in the estimation of their old admirers, and the approbation extended caused the heart of the Hon. Bardwell Slote to swell. On answering a call before the curtain on Saturday evening his feelings found vent in a neat little speech, in which he remarked that he and his partner were growing old together, and would soon follow in the footsteps of bygone favorites. The appearance in the cast of Tom Coleman and Mollie Maeder Steele brought before old theatre-goers thoughts of other days. 8th, Bartley Campbell's Galley Slave. Alice Oates Opera co. 15th.

Pike's: Should all the people in Ohio "excursh" to Cincinnati and remain in our burg over a week, the Drink comb. during that period might run some chance of scoring a fair six nights' engagement. But this being, in the language of the Chicago Tribune, a city of pork and whiskey, the Boston Theatre co. had very few friends to drink with them, and those that did indulge were for the greater part requested. There are few people willing to witness through seven long acts such an harrowing experience as that of Coupeau, the plumber, that in itself is aught but pleasing, and perhaps brings back reminiscences that lifts the veil off some horrible picture on the wall in the chamber of their memories. In the picture of ruin, as drawn by Thomas W. Keene, in the role of the unfortunate wretch Coupeau, nothing can be more touching, more natural than the death scene, which, though somewhat boisterous, proves him to be possessed of the highest order of talent. E. J. Buckley, as Lantier, Lizzie May Ulmer as Phoebe Sage, and Rachel Noah, as Gervaise, were comparatively good. The other characters were satisfactory, with exception of the Virginie of Miss Chase and the Gouget of Mr. Shewell, which roles call for more expression than they received. The company will return 15th and produce Two Mothers.

Heuck's: 7th, closes an excellent engagement for Frank Chanfrou as Kit, the Arkansas Traveler. 8th, Mr. and Mrs. McKee Rankin in Joaquin Miller's Danites; 15th, Queen's Evidence.

Coliseum: E. T. Goodrich in his sensational play, Grizzly Adams, has done well the past week. Monday evening the Leonzo Bros. with their dog Tiger, in The Dog Spy; also the Maniac Lover.

Items: The correspondent from this point for an Eastern sheet very unjustly attacks Company "D" of the Pirates of Penzance, backed by rumors afloat during the week of that co.'s engagement in this city. The facts are simply these: Two lady members of the Pirates registered at the Gibson House. Two gentlemen connected with the troupe were stopping at the same house on Monday evening, intending to return early the following morning for New York, their business with the troupe having been consummated. One of the ladies having some business of importance to transact with one of these gentlemen, tapped on the door of their room immediately after their entry. Not wishing to excite gossip by remaining upon the threshold, she entered the room, and the trio seated themselves at the table and engaged in a regular chat, the fourth party remaining in her room and retiring. The boarders occupying the room adjoining the one in which the three were conversing, annoyed by the loud talking, informed the clerk, who, upon finding a woman in the room with the men, formed an opinion at once, and ordered the party to seek another hostelry. The lady returned to her room and informed her roommate, whom she aroused from slumber, that they were ordered to leave the hotel. Thunderstruck, she arose and left with her friend, not stopping to explain matters in her own behalf. Shocked at a cutting paragraph in one of the morning papers, the lady whose indiscretion caused the trouble resigned her position in the troupe, and left for New York. Upon investigation the proprietors of the Gibson House became convinced that they had acted too hasty in the matter, and to do the young lady yet remaining in the city justice, wrote her a note of apology, requesting her to return to that establishment, which she did, and there remained until the departure of the troupe for Chicago. I have heard from good authority that the whole affair was a hasty act, and that nothing transpired that should cause either the ladies or gentlemen to blush.—Julia A. Hunt comb. performed at Odd Fellow's Hall, Covington, Thursday, Friday and Saturday evenings and Saturday matinee. The repertory was East Lynne, Lady of Lyons, Romeo and Juliet, and Fanchon. The little lady surprised us all, and captivated the house by her richness of voice. She is a great favorite in Southern Ohio, Kentucky and West Virginia. The co. is an excellent one. They open in Ironton Monday evening, thence to Ashland, Catlettsburg, Huntington, W. Va., Charleston and Pomeroy.—Lida Lawson and Will Baker of Murray-Ober co. were married Friday. Sallie Price of that co. has returned to the city.—The appearance of Theodore Thomas in Boston April 14, will be his first appearance in that city for two years.—J. E. McDonough and wife (Lillian Travis), have both returned to the city from Fort Wayne.—Murray and Ober comb. were in Cadiz last week.—W. U. Griffith of the Chanfrau comb. lost his pocketbook on the street one day this week. It contained about $40 and other articles of value to himself only.—Joseph Proctor and daughter left for the East this week, stopping a short while to visit friends in Buffalo.—Ed Stevens and Dave O'Brien are organizing a party to take the road.—Charley Young writes from Leadville that there are more show people out there than in New York.—John Dillon will probably produce Messrs. Green and Thompson's new play, Freaks of Fortune, in our city in April.—Signor Jannotta has resigned the directorship of the Cincinnati Choral Society.—Theodore Thomas and Henry Ward Nichols have tendered their resignations as directors of the College of Music.—John Macauley of Louisville visited Drink at Pike's Tuesday night.—Mr. Cone, advance agent of Kate Claxton, was in the city this week.—Adelaide Neilson and co. passed through Thursday evening en route to New Orleans.—John and Maggie Fielding left for Washington City Thursday morning.—Adah Foy, through sickness, is compelled to postpone her proposed tour.—W. Lewis Gilbert, last season assistant manager of the Grand Opera House, was offered the management of the Zoological Gardens, but has refused it.—Manager Miles paid St. Louis a flying visit this week.—T. J. Noles has returned home from his Southern trip.—Ella Baker, soubrette, late of Chanfrau's co., joined Forbes' Dramatic co. at Elgin, Ill., Feb. 25. Ethel Greybrook, late of Len Grover's Boarding House party, joined the same co. at Janesville, Wisconsin, February 27.

St. Louis.

Pope's: The Criterion Comedy co. opened at Pope's on March 1 in Freaks, and the comedy gave fine satisfaction. Messrs. F. F. Mackay, De Wolf Hopper, A. H. Canby, T. F. Egbert, W. A. Whitecar, J. Ogden, and the ladies, Miss May Davenport, Miss M. Earle, Miss Helen Gardner and Miss Louise Sylvester, all did splendidly. The last-named lady is an old St. Louis favorite, and received a hearty welcome. Her Theodolinda was one of the chief successes of the evening. Several of their other comedies are underlined for the second week, Our Girls being announced for Monday evening. The Pirates of Penzance succeed on the 15th.

Olympic: The Colville Opera Burlesque co. will take away a fine bundle of money with them from St. Louis. Cinderella opened the week and Oxygen closed it, the hair being rarified near the orchestra every evening, and the general business immense. It is, in a general view, the best co. Mr. Colville has ever brought here. The comedians, Roland Reed, R. E. Graham and Ed Chapman, were uproariously funny, and more en rapport with their audiences than the run of comedians of this class. That pleasant grotesque, A. W. Mallin, introduced some fine new business in the dancing and whirling line, and the famous quartet—particularly in their watchman's song in Cinderella—received a warm welcome. The ladies were all very pleasing. Miss Roseau has developed from a charming and cultured vocalist into a handsome and vivacious burlesque actress. Her success in this more ambitious line than she has hitherto attempted is assured. Pretty Kate Everleigh is very graceful and a sparkling actress. Miss Chapman made several telling hits, and is an important addition to the co. Misses Lee, McHenry, Wright, Leighton and the bevy of women, afforded a rich entertainment. Il Trovatore, Piff-Paff and Bluebeard are promised for next week. John McCullough opens his second engagement March 15.

Grand Opera House: Bartley Campbell's Galley Slave did a fine week's business at the Opera House, commencing 1st. The cast was fine and the setting superb. Maude Granger, Estelle Mortimer and Mme. Majeroni made splendid successes, while Messrs. J. J. Sullivan, Frank Evans, C. A. McManus and W. Burns carried off high honors in their parts. It was a fine success. Minnie Palmer's Boarding-School will open 8th.

Splinters: Augusta Sohlke, who was a dashing premiere danseuse in days gone by, has been delighting the Theatre Comique patrons at the head of a Parisian ballet.—Emily Garvin read "The Famine of 1880" at the Parnell meeting, March 4. The lady is from Chicago, and last season played Lady Macbeth to John McCullough's Macbeth, at the Olympic Theatre, making a fine success.—Popular Ed E. Zimmerman of Pope's Theatre will benefit 13th. The Criterion Comedy co. will give Caste.—John McCullough opens his second engagement at the Olympic, 15th. Julius Cæsar, Merchant of Venice, Katherine and Petruchio, The Honeymoon, Jack Cade, The Gladiator, Virginius, Hamlet and Richard III. are announced.—On the 17th a matinee will be given for the Irish Relief Fund.—Mrs. Harriet Webb, the reader and elocutionist, has returned from a trip through Illinois, having been very successful. She will give one or two two local readings, and then start on a trip to Iowa and Nebraska.—R. E. J. Miles of Cincinnati was in St. Louis the past week, and was chaperoned by Manager Norton.—H. D'Arcy has been in town for the past day or two looking after the interests of Minnie Palmer's Boarding-School co.—Colville's co. and The Galley Slave comb. will give Sunday night performances.—Blind Tom has been giving several concerts here to fair business.—The Siege of Paris Building is going up at Twelfth and Washington avenue.—Fred J. Engelhardt, the well known journalist and sporting man, has been here during the past week prospecting for a big pedestrian tournament.

Ohio.

COLUMBUS.

Comstock's: My Partner was an instantaneous success here, and three good houses were obtained 5th and 6th. Comparisons with The Danites are frequent, yet, from the numerous expressions of delight, My Partner pleases most. Such characters as Joe Saunders touch deeply the public heart, and one does not tire with the earnest, thrilling acting of his personator, Louis Aldrich. Henry Crisp's Ned Singleton (partner to Joe) was finely played, and Ned's death at the close of the second act was a matter of much regret, the audience having become deeply interested in his movements. Major Britt was well taken by Frank Mordaunt, and his make-up and actions forcibly recalls to mind the Hon. Bardwell Slote of Florence. Chas. T. Parsloe made hosts of friends while here with The Danites, and he was warmly welcomed on his appearance as Wing Lee. The idea of "starring" a servant's part is a peculiar one. The Misses Goldthwaite, Thorp and Laurens sustained their parts admirably, and aided greatly in making the entertainment a delightful success. Josh Hart's Novelty comb. 10th. The German opera, Czar and Zimmerman, will be presented 12th and 13th. Minnie Palmer's Boarding-School 18th. Gus Williams returns early in April; Galley Slave in near future.

Items: The Florences present Mighty Dollar and their new play, A Million, at the Grand 18th and 19th. The advance, T. C. Rust, was making arrangements 3d.—Paul Nicholson was ahead of My Partner comb. 1st.—Miss Lathrop and Miss Schneider returned from Cincinnati 5th. Miss Lathrop left for New York 6th. She is engaged as one of the soloists for the Boston May Festival, and has gone East for rehearsals.—The Amphions are rehearsing Doctor of Alcantara and Trial by Jury, both of which they will present at an early date.—The Oofty Goofy comb. took dinner at the St. Charles 2d, en route from Xenia to Lancaster.—Harry P. Freeman of Detroit visited in the city last week.—Maggie Ryan of New York is visiting her sister, Mrs. Frank Gillespie.—The Dundreary Club gave an interesting performance 5th of The Brides of Garryowen; or, Eily O'Connor, adapted from Boucicault's Colleen Bawn. W. D. Hamilton, treasurer of the Grand, gave a first-rate portrayal of Hardress Cregan, while the character of Danny Mann was well taken by W. F. Felch, correspondent Dramatic News. Delia Young made a charming Eily, pleasing her many friends by her good reading and graceful performance of the wronged heroine. Other characters fairly represented.—A Miss Guy of Newark gave a whistling concert 2d. Why don't the bad singing serio-comics practice whistling for a change?—Henry Ward Beecher lectures at Comstock's 11th.—My Partner displays some excellent printing (by Forbes co., Boston), one window-hanger commanding particular attention. Among a

tastefully-arranged group of clippings from the Metropolitan press, that of the NEW YORK MIRROR is conspicuous, reflecting the true sentiments of the play.—E. T. Mithoff, owner of the Grand Opera House, is visiting in Philadelphia, where his daughter Mollie is attending school.—It is now an assured fact that the tricky Col. Morris-Miller is not to have charge of the Grand next season, and its patronage will increase exceedingly unless Morris gets it into his fatal clutches for the "Ohio Circuit." He had better drop Columbus, Springfield and Dayton out of his circuit and manage smaller towns. It is rumored our friends Okey and Miller are after the Grand for next season. They are famous as proprietors and managers of the defunct Austin & Weir's Minstrels, on the road one week.—The popular book and news dealer, A. H. Smythe, reports his order for the Dramatic News CUT, while he has to increase his order for the NEW YORK MIRROR. Only two Mercurys are sold, while na calls at all are made for the Philadelphio Miracle.

CLEVELAND.

Opera House: Closed last week. Lotta opens 8th in Musette. Four years have passed since the last appearance here of this charming actress, and she will probably draw crowded houses. Mr. and Mrs. Florence follow week of 15th. 22d, one week, Maggie Mitchell.

Academy of Music: Prof. Robinson and wife explained, in an interesting manner, some of the so-called mysteries of Spiritualism, 1st, 2d and 3d, to crowded houses. The Prof. is a fluent talker, has a nice sense of humor, and gives a pleasing entertainment. He proposes to start out shortly at the head of a Baby Opera co. which he is at present organizing. It is almost unnecessary to announce that they will do Pinafore. The house remains closed present week. 15th, Ixion by the New York Burlesque co.

Comique: The lease of this house has nearly expired, and the building will probably be torn down to make room for a business block. This week Alice Bateman, Chas. Stanley, Lillie Howard, Williams and Halle and Leland Sisters will appear and part of last week's co. have been re-engaged, including Prof. Charles Steen and wife, who will give a performance this (Sunday) evening at the Academy, consisting of mind-reading, second-sight, etc.

Items: The second concert of the Cleveland Vocal Society, last Tuesday night, was the most successful one ever known in the history of the society.—Active preparations are being made for the coming May Festival, which promises to be an event of unusual importance.—The second Chamber concert of the Arion and Schubert Quartets takes place 19th, at Brainard's Music Parlors.—THE NEW YORK MIRROR increases in popularity here with every issue, and its recent enlargement excites much admiring comment.

CHILLICOTHE.

Masonic Hall: Gus Williams in Our German Senator April 1. Nothing booked for the month of March at present.

Opera House: Prof. Eli Perkins, the humorous lecturer, 19th.

Item: On glancing over THE MIRROR I noticed an article written by Mr. Bandmann as speaking of Chillicothe as a "small village." Chillicothe has 18,000 inhabitants. If that is a "village," we would like to have Mr. B.'s definition of a "city." He certainly played to poor business here; yet Lotta, Joe Jefferson and Maggie Mitchell drew in their three entertainments nearly $2,000. Boorish Bandmann found little favor in Chillicothe, and if he should come again he will find less.

DAYTON.

Music Hall: The Florences in Mighty Dollar 27th, to a fair house. The co. is an excellent one. Rial & Draper's Uncle Tom 28th, matinee and evening, to crowded houses. Booked: Haverly's Colored Minstrels 16th.

Memorial Hall (Soldiers' Home): Rial & Draper's Uncle Tom 27th, to a large house. Helen Potter's Pleiades, matinee 1st, to an overflowing house, 1,800 people being present.

Items: Col. Morris does not come here with the shows he plays on his circuit. Result—everybody pleased.

SPRINGFIELD.

Black's: Coming, Georgia Minstrels and Gus Williams, dates not yet announced; Drummer Boy of Shiloh 9th.

Items: Managers would do well to take notice that this city will not support one-dollar shows. Popular prices will win every time with good troupes.—There is a marked advance in the demand for the NEW YORK MIRROR.

AKRON.

Jane Coombs presented Engaged to a rather slim house on Friday evening. The presentation was all that could be desired and was worthy of better patronage. This coming week Haverly's Colored Minstrels appear on Tuesday evening. Josh Hart on Thursday; Chanfrau Friday, and the Florences on Saturday.

NEWARK.

Music Hall: Hi Henry's Premium Minstrels 3d, to big business. For the amount of bad talent the troupe contains they certainly take the "premium." Miles' Juvenile Pinafore 5th, to crowded house. This troupe is first-class, and gives splendid performance. Haverly's Georgia Minstrels on the 13th.

YOUNGSTOWN.

Opera House: Jane Coombs Feb. 28, to a very large audience. Returns by request 6th. Coming: Pirates of Penzance 12th; F. S. Chanfrau 13th; Minnie Palmer's Boarding-School 19th; Richmond & Von Boyle 24th; Maggie Mitchell 29th.

CANTON.

Opera House: 4th, Jane Coombs played Engaged to a very fair audience, but which was not as large as it should have been owing to rainy weather. Coming: 9th, Haverly's Minstrels; 19th, Henrietta Chanfrau comb.; 24th, Young Apollo Club.

Indiana.

FORT WAYNE.

Olympic: Oliver Twist has held the boards all week. William L. Ray was married to Mary Frances by Justice Pratt on the stage in the presence of a jammed house.

Academy: 4th, King High Kickers and London Theatre (New York) comb. held forth to about a $50 house. It appears the Kickers kicked out of the comb. and stayed at Chicago, with the exception of Cardello and Victorelli, gymnasts. Kate Claxton is booked for an early day; also Pirates of Penzance, Alice Oates, Ada Cavendish and Rice's Evangeline. No dates filled.

Items: The Grand Opera House will be dedicated by the Emma Abbott Opera co.; seats will be sold at auction. Booked: Remenyi, Barney Macauley.—Uncle Tom's Cabin is to be produced simultaneously at the Grand Opera House and Academy.

RICHMOND.

Helen Potter's Pleiades the only attraction this week. It is an excellent little troupe and gave a charming parlor entertainment the 6th. Items: Minnie Palmer's Boarding-School opens the 16th for "one night only." Mrs. Julia Barrett of this city met the Florences during their engagement here and exchanged old-time remembrances, Mrs. Barrett having been engaged at the Drury Lane Theatre at the time Mrs. Florence made her debut there, appearing as "Mischievous Anna" just twenty-five years ago.

LAFAYETTE.

Opera House: C. L. Davis Feb. 28, to a large and appreciative audience. Support very poor. Gus. Williams 1st, to large house. Mr. Williams is well and favorably known in Lafayette, having been here in the Dutch specialties upon several occasions with Tony Pastor. Anthony & Ellis' Uncle Tom is booked for 8th, with Minnie Foster as Topsy.

TERRE HAUTE.

Opera House: Aldrich and Parsloe presented My Partner 1st, to good house. Gus Williams in Our German Senator 2d, to a very good and appreciative audience.

Kentucky.

LOUISVILLE.

This week has been a dull one in theatrical circles, all the houses being closed excepting those running variety performances.

Macauley's: Gotthold's Octoroon party were billed for this week, but cancelled their engagement without giving Manager Macauley the necessary time to secure another attraction. Such actions have become quite frequent of late, and the sooner they are stopped the better it will be for all concerned: Booked: 8th, Emma Abbott Opera co. for one week. 15th, Kate Claxton comb., one week.

Davis' Theatre: Closed and for lease to responsible parties. Here is a splendid opportunity for some live manager.

Masonic Temple: Laura E. Dainty, the well-known and popular reader, disappointed a large and select audience 4th, through no fault of her own. She will arrange for an early date soon, and promises not to disappoint us again.

Knickerbocker: Manager Borden can chalk down in his diary, under the head of week ending March 7, another week of success, the house being packed to suffocation during every performance. The most notable features were the Clipper Quartette (retained from last week), composed of Messrs. R. McIntyre, F. T. Ward, G. F. Campbell and C. Haywood. These gentlemen are the finest we have ever seen on any variety stage; and in their scenes of Southern slave life, introducing their original shouts, burlesque imitations, Chimes of Normandy and bag-pipe imitations as done by them only, are of the highest order. Marsh Adams, an old resident of this city, and one who is liked by all for his pleasant and courteous manners, with his new partner, Walter Leroy, do a very clever sketch entitled Pastimes in Kaintuck. The encores received by them were long and heartily given. The recitation entitled "Davey's Promise" was beautifully rendered by Nellie Germon, and proves her to be a lady of high culture and rare attainments. An entire new bill will be given for the coming week with one exception. The new people are Dan Mason, Ada Adair, Charles Banks, Dan Sully, Julia Bennett, Maggie Nichols, Ed Wilson, Charles King, Magill and Ryland, Mollie Demar, Nellie Germon are retained.

Metropolitan: This popular resort for bald-headed gentlemen and members of the Y. M. C. A. is doing an immense business, being crowded to the outside doors at every performance. The bill for the past week has been one of unusual merit. We congratulate Manager Whallen upon his success, and are pleased to note that he has dispensed with everything pertaining to vulgarity, and is now running a clean variety with a neat and artistic afterpiece to wind up with. John Morrissey, the popular and efficient stage manager, is the right man in the right place.

Items: Agents of several leading traveling combs. have made their appearance in the city, only to remain long enough to register at some hotel and catch the train going out of the city. They say there is no use making arrangements to show here, as this place is entirely gone on variety shows and leg exhibitions.—Abe Ogden, general advance agent of Forepaugh's Circus, with his brigade, composed of Messrs. Bills, Curry, Balton, Valla and Knowalton, leave here 23d, to join the show in Philadelphia.—A snide theatre, called the London Novelty, opened here Tuesday evening and closed Thursday night. The co. was composed of "ham" performers who were discharged from the Metropolitan for incompetency and drunkenness.—We understand that Ed Arnott is connected with the Kate Claxton co. If so we shall probably see him here the 15th. Don't disappoint us, Ed; a number of your intimate friends would be pleased to see you. Lawyer Frazee, a "legal gentleman" here, charged Miss Vaders $250, after tendering his "professional" services gratis. Steps are being taken to compel him to disgorge.—May Fisk, the celebrated leader of a well-known Blonde troupe, met with considerable trouble when here last week. Her troupe played to very small houses, and to cap the climax poor May was placed in charge of Sheriff Hamilton, who politely ushered her into a cosey appartment with a couple of dusky female representatives from Africa. She was arrested on a bail writ (these are only known in Kentucky) and compelled to remain in durance vile for 1 day and 2 nights, much to her disgust.

Tennessee.

NASHVILLE.

Masonic Theatre: That Barlow, Wilson, Primrose and West's Minstrels are prime favorites in this city was verified last evening (5th) by the packed audience that attended their excellent performance. This is their second visit this season, and they should feel complimented at their reception. Emma Abbott and co. give two performances to-day (6th). The reserved-seat sale is very large for both performances. John McCullough 8th, four nights and matinee. The Weathersby-Goodwin Froliques underlined for 12th and 13th.

Grand Opera House: May Fisk's troupe of Blondes opened 3d, four nights; business very large the first night, with a marked decrease in attendance balance of week.

Arkansas.

LITTLE ROCK.

Grand Opera House: John McCullough closed Feb. 28, to splendid business. Opens at Memphis 1st, one week; Nashville 8th, four nights; St. Louis 16th, one week. Harry Webber opened here in Nip and Tuck 1st and 2d, to fair business. Duprez & Benedict's Minstrels 5th and 6th.

Illinois.

QUINCY.

Agnes Herndon in Fate and Lady Challoner Feb. 27 and 28, to fair houses. The co. is a good one, and the performance gave satisfaction, the parts taken by Harry Mack, Marion Darcy and Charles Abbott being deserving of special mention. The Bergers and Sol Smith Russell in one of their entertaining performances 1st. Mr. Russell was suffering with a severe cold. Rial's Uncle Tom's Cabin 3d, to crowded house. The performance fell far short of the expectation of all, and their colored quartet was very poor. Coming: Gus Williams in Our German Senator 6th. Haverly's Church Choir Pinafore co. 12th. Weathersby-Goodwin Froliques 19th and 20th.

ROCK ISLAND.

Harper's Theatre: The Florence Herbert Dramatic co. opened 23d, and played during the week to good business. Booked for March: Rial's Uncle Tom 10th; Gus Williams 11th; C. L. Davis 15th; Weathersby-Goodwin Froliques 22d.

BLOOMINGTON.

Opera House: Charles L. Davis, to a perfect jam, the two evenings netting $950.25, and this in the face of a rainstorm both evenings. Everybody pleased. Ben Cotton 5th and 6th.

Michigan.

GRAND RAPIDS.

The ever-welcome Maggie Mitchell appears in Fanchon 8th, and I predict a large attendance. Gus Williams 22d. Later in the season we will have McCallough, Sothern, Pat Rooney and other strong attractions.

Item: Smith's has run to fair business during past week.

KALAMAZOO.

Sprague's Georgia Minstrels, fine audience, show good, 3d; Prof. Martino Snap Gift show, good business, 4th; Ada Cavendish in As You Like It, 19th; Miniature Opera co. 20th; Maxwell's New York co., 22d to 29th; Emerson's Megatherians April 7.

Wisconsin.

MILWAUKEE.

Grand Opera House: The Danites attracted crowded houses 3d, 4th, 5th and 6th, and thereby caused the management to smile contentedly. The piece was put on with considerable scenic effect; several "settings" were very neat. The acting of McKee Rankin is of a sameness, not as the whole-souled, generous "Sandy" should be portrayed. Mrs. Rankin seems indifferent to the characters from constant repetition. W. E. Sheridan as the Parson was commendable, and better can be expected of him. The Chinee of Frank Budworth is an uninteresting bit of "jabbering." Cora Tanner as the Widow was almost perfection, with her fresh young face and coy manners. Would like to see more of her. The remainder of the co. did their allotted parts and had their share of attention. They soon cross the water to afflict the English with their idyllic drama. May they have something new on their return.

Items: Gus Williams ("Our German Senator") plays under Messrs. Nunnemacher and Marsh's management at Racine 13th; here 15th, 16th and 17th.

MADISON.

Opera House: Miss Leah Straus of Boston, assisted by Prof. Faville of Milwaukee as basso soloist, E. A. Strickland, elocutionist, of Chicago, and Major Mayers of Madison, gave an entertainment 3d. Miss Straus came highly extolled as a second Siddons, but we are compelled to say that it will be in the distant future before the lady will rank high as a dramatic reader. She has certainly missed her vocation. The genial Charles Forbes came 4th in Our Boarding-House, to a fair house. The play was well received. The afternoon matinee called out a good house. The Galley Slave, under management of J. M. Burke, is booked for April 1.

BELOIT.

Goodwin's Opera House: Coming—Gus Williams, 12th. The Clement Brothers Concert troupe disbanded here the 1st, after a most successful season. Putting a first-class co. on the road, they will start out again April 1. Of the old troupe, Irvin T. Bush goes to Kansas City, R. J. T. White to St. Louis, and Charles and Jennie Reese fulfil engagements in New York and other Eastern cities.

Minnesota.

ST. PAUL.

Opera House: Feb. 27 and 28, the Dillon-Blaisdell Comedy co. was well received, presenting Lancashire Lass, Our Next President and Bumps, a new comedy by J. B. Everham; plot light, but full of comical situations, with here and there a dash of the pathetic. The leading roles, as presented by Mr. Dillon, Mr. Blaisdell and Marie Louise Dillon, called forth repeated applause. 1st, the Strakosch Grand Concert co. opened for one night. Emma Thursby was in good voice, and met with a most enthusiastic reception by a large and fashionable audience, and, to their delight, gracefully responded to several encores, calling forth an universal expression—"the sweetest voice and most pleasing enunciation of any singer that has visited St. Paul." Sig. Ferranti, Amy Fay and Mr. Branson met with a hearty reception. Mons. Adamowski was taken ill upon his arrival and was unable to appear. The co. return for one more concert 5th. Haverly's C. C. C. co. is booked. The house is all sold for the complimentary benefit to Charles Haines 4th.

Conley's Varieties: Playing to good business. Departures: Clifford and Skelly and Maud Clifford for Minneapolis. Arrivals: Varney and Debar, Fred. Ritchie and Louisa Bliss.

Missouri.

ST. JOSEPH.

Agnes Herndon here 5th and 6th; Lady Challoner and The True Wife; Haverly's Juvenile Pinafore 8th; Big Four Minstrels 9th; Maurice Strakosch with Emma Thursby 10th; Rial's Uncle Tom's Cabin 24th and 25th; John McCullough 29th and 30th, in Virginius and Othello.

Iowa.

KEOKUK.

Opera House; Sol Smith Russell and the Berger Bell-Ringers 3d, to a large audience, which I should judge contained over $300. Jay Rial's Uncle Tom troupe 4th, to good house, with probably $275 receipts. Coming: Boniface-Graves' co. with Soldier's Trust 6th; C. L. Davis 12th; Haverly's Church Choir co. 13th; Haverly's Colored Minstrels 26th.

Items: B. S. Crane, in advance of C. L. Davis, was in town this week, and on the same day a large number of professional men probably never here before. W. P. Webster, in advance of Haverly C. C. co., advance agent of Boniface, also of Haverly's Georgia Minstrels, together with Jay Rial, his treasurer, Plummer, and others.—Another pleasant fact is that this and last week we have been surfeited with performances, and each one has done excellent business. The Boniface-Graves' co. acted to empty seats when here before, but will have a large audience Saturday night—all of which will show that Keokuk is a first-class show town.

BURLINGTON.

Haverly's Juvenile Pinafore co. left here under management of Chas. E. Blanchett (late of the Church Choir), Col. Filkins retiring to take charge of Coup's Circus the coming summer. The parting between "Papa" Filkins and his precocious wards is described by an eye-witness as having been affecting in the extreme, tears and heart-rending sobs being the rule. Such an attachment between manager and troupe is worthy of emulation in the profession. Little Eva French (Buttercup), the sweetest little darling and truly a great artist, left the co. here, returning to New York with her father. 4th, the Berger Family and Sol Smith Russell, to quite a large audience. Sol Smith Russell kept the audience in good spirits; his songs and characterizations are undoubtedly the strength of the performance. 5th and 6th, Uncle Tom's Cabin to good houses and matinee. Coming: 8th, Gus Williams; 13th, C. L. Davis; 16th, Haverly's Church Choir co.; 27th, Haverly's Georgia Minstrels; April 2, Evangeline.

DUBUQUE.

Haverly's Juvenile Pinafore came 1st to the largest house of the season, standing room being in demand. Report business heavy. The Hutchinson Family, consisting of John W., father, Fanny B., mother, Henry J., son and Lilly C., wife of Henry J., came 4th, to a fair house, giving a concert that deserved a better house. Report biz good generally. Item: The NEW YORK MIRROR may be found at E. A. Lungwitz's news-stand, corner Main and Third streets.

DAVENPORT.

Burtis Opera House: The Nellie Harris Novelty troupe, to fair house, 4th; Gus Williams in Our German Senator billed for 10th, and Rial's Uncle Tom for 12th and 13th. Booked: 16th, C. L. Davis; Haverly's Colored Minstrels; April 13, John McCullough.

CEDAR RAPIDS.

Booked: Berger Family 12th. Haverly's Juveniles Feb. 28, to a crowded house.

Kansas.

TOPEKA.

Coming: 4th, Big Four; 8th, Billy McAllister's Minstrels; 11th, Agnes Herndon comb.; 13th, Haverly's Juvenile Pinafore. Harry Webber and Alf. Burnett have written for dates.

Item: The above cos. are being played by Miller & Crawford, the new managers of Costa's Opera House.

Nebraska.

OMAHA.

March 1 and 2, the Graves comb. played to starvation business, and this, too, after covering all the bill-boards in the city with highly colored and sensational paper, and a most lavish use of printer's ink in the way of newspaper puffs of G. C. Boniface. This was their second visit within a month, on both occasions playing two nights, and the combined number of the four nights would not make a respectable house. So strangely is genuine merit overlooked! 5th and 6th, Haverly's New York Juvenile Opera co. will present Pinafore for the second time this season. They will also give a Saturday matinee. It is a favorite co. here and will be well patronized. 8th, Strakosch Grand Concert co., appear with Emma Thursby as principal attraction. Most of the seats have been sold and the hause promises to be crowded.

Colorado.

DENVER.

Forrester's Opera House: Colville's Burlesque Opera troupe closed a seven-night and three-matinees engagement here, Feb. 29, to large business, going to St. Louis. Jennie Engel's party gave matinee here Feb. 28, to good business. They return 6th.

Palace Theatre: Jennie Engel's party are at this house, holding the boards for three weeks longer. It is composed of Jennie Engel, Mlle. Mahretta, Leona Summerfield, Lizzie Mulvey, Annie Hart, Mulligan and Morris, Sam Dearin, Lizzie Shelton, Ned Lang, Viola Lang, Viola Rosa, Ida Morris, Edwin Browne, John W. Dunne and Thomas Morris.

New York.

SYRACUSE.

Wieting Opera House: 2d, Mme. Rentz's Female Minstrels, to the usual bald-headed and small-boy audience. The entertainment was a little the worst it has been our hard fate to witness. 4th and 5th, Collier's Banker's Daughter to good business, which the comb. merited. The whole cast were unusually good. The costumes of Marie Wainwright were especially beautiful. Coming: 10th, Clinton Hall's Strategists comb.

Grand Opera House: Gill's Goblins 5th and 6th, matinee and Sunday evening concert, to light houses. They followed other cos. of the same character too closely to warrant much patronage, although they fully equal their predecessors. Their manager informs me that hereafter the comb. will be known as Mitchell's Pleasant Party. There route is Rochester 8th, 9th and 10th, Hornellsville 11th, Bradford, Pa., 12th and 13th. Booked: Richmond & Von Boyle Comedy co. 12th and 13th and matinee.

Items: James N. Long, a local tenor, has joined the Pirates "C" co. He will sing Frederick.—Manager Lehnen informs me that Prof. Baldwin has not as yet secured a date with him for the opening of his "Baby Pinafore co."

UTICA.

Opera House: Hartz the Magician has held the boards here for past week, playing to only fair houses. He opens in Buffalo 8th, for four weeks. 9th, Clinton Hall's Strategists. 10th, Richmond & Von Boyle in Our Candidate; 11th, Strakosch Italian Opera co. in Carmen; April 1, Berger Family and Sol Smith Russell. Benefit for attaches of house.

City Opera House: Coming—17th, Mme. Rentz's Minstrels; 16th, Henry Abbey's Park Theatre co in Fairfax; 29th, Josephine Shanley for week.

KINGSTON.

Music Hall: Charlotte Thompson and co. in Nell Gynne 29th.

Sampson Opera House: Jaeger's Children's Pinafore 30th and 31st.

Items: Old Washington Hall, Abeel street, is to be rebuilt, and the stage enlarged and furnished with new scenery and orchestra chairs.—THE MIRROR is taking the place of the non est Dramatic Times since the advent of a reporter in this city, twelve copies being now sold where none were sold three weeks ago. It is for sale every Thursday at E. Winter's, Music Hall block.

ALBANY.

Leland Opera House: 4th, 5th and 6th, Lotta and co. in Musette and The Little Detective to immense business. Supporting co. good, Ed Marble, Clement Bainbridge and P. A. Anderson being particularly noticeable for their excellence. 8th, Park Theatre co. in Fairfax, one week. 15th, Charlotte Thompson.

Martin Opera House: 1st and 2d, Haverly's Georgia Minstrels to large and well-pleased audiences.

OSWEGO.

Mme. Rentz's Female Minstrels and Vienna Lady Orchestra drew fairly 28th, and gave fair entertainment. D'Oyley Carte's Pirates of Penzance co. gave a fine rendition of that opera 1st, to a large business. Gill's Goblins followed 4th, to a poor house, but gave a very fine performance throughout. They should return. 15th, Richmond & Von Boyle in Our Candidate.

HORNELLSVILLE.

Shattuck Opera House: 2d, N. Y. Juvenile Pinafore co.; fair co., but poor house. 4th, Oliver Doud Byron in Across the Continent, to a good audience and everybody pleased. Billed are: Mitchell's Pleasant Party (late Gill's Goblins), for 11th; Mendelssohn Quintette Club of Boston 19th; Lilliputian Opera co. 13th.

WATERBURY.

City Hall: 2d, Charley Hall played to a $50 house and disbanded. 3d, Gilmore's Band to a full house. 4th, Abbey's Park co. in Fairfax to fair business. They deserved better. 6th, Millard's Eccentriques in Our Photograph Party to small house. Coming: 8th, Neil Burgess in Widow Bedott—sure of a full house; 11th, Buffalo Bill; 16th, Fanny Davenport; 18th, Salsbury's Troubadours.

Item: Business continues good at the Comique.

BINGHAMTON.

Academy: 5th, Haverly's Georgia Minstrels, to good house; good performance. 6th, Annie Pixley as M'liss, to good house, but not what it ought to have been. Miss Pixley's fine acting and singing, together with a charming face, captivated the audience, and should she visit this city again, we predict a crowded house.

AUBURN.

Coming: 11th, Richmond & Von Boyle; 13th; Nick Roberts' Humpty Dumpty Troupe; 13th, Mme. Rentz Female Minstrels; 16th, Josh Hart's Variety co.; 19th, Lawrence Barrett. Manager Matson is putting the Academy in fine shape. It is a pity the Opera House has no man of enterprise connected with it.

Connecticut.

HARTFORD.

Roberts' Opera House: On Tuesday evening Gilmore gave one of his famous concerts to a large and appreciative audience, though we must say that "Columbia" was not appreciated MUCH. The fact can't well be disregarded that it is a flat production. It was given here with the assistance of the Emerson chorus, and there are few better to be found, but it was far from a success. On Friday we had Fun on the Bristol to a good house. This has been considerably improved since it was here before, and the Turkish Reveille is immense. This week we have Lawrence Barrett on Wenesday in Yorick's Love; Neil Burgess on Thursday in Widow Bedott; and Fanny Davenport on Friday in Pique. The New National co. are to appear here on the 17th.

New National: The business has been good, and the performance fair. A disappointment on the part of two or three ladies made Lurline rather slim, but under the circumstances it went very well. Sallie Mason made a fine Sir Rupert; Young Ajax was A1 as Sprite. Departures: Mabel Harcourt, Wilkinson Bros., Boyd and Sarsfield and Young Ajax to Providence. New people: Bingham, ventriloquist, Belle Clifton, Rob V. Ferguson, Needham and Kelly, and Ed Lay. Miss Jennie Hughes will play the French Spy during the week. Remaining: Sallie Mason, Lou Sanford, Press Eldridge, Frank Harrison and Ed Chrissie.

BRIDGEPORT.

Opera House: Miss Kate Field appeared on the 1st in her original and novel entertainment entitled "Eyes and Ears in London," being a lecture on some of the interesting phases of London life and society. During the lecture she introduced a number of songs. "The Burlesque on Italian Opera," recitative by prima-donna, serenade by tenor, duet by prima-donna and tenor, death of prima-donna, grand chorus and finale, were heartily enjoyed by all. As a lecturer Miss Field shows a vivacity of speech and manner which is both pleasing and attractive. 6th, P. S. Gilmore with a portion of his band, assisted by Miss Isabel Stone, soprano, A. H. Pease, pianist, Howard Reynolds, cornetist, gave a grand concert.

Items: Charley Shay's Variety disbanded in Waterbury on the 3d playing to a house that cleared $1 over expenses.—Humpty Dumpty troupe is the attraction for the present week.

NEW HAVEN.

Coe's Opera House: Abbey's Park Theatre co. gave three performances, 5th and 6th, of Bartley Campbell's Fairfax, to small business. Lawrence Barrett, supported by Ellen Cummins and Gus Levick, is expected 11th, in Yorick's Love. 12th and 13th are held for Neil Burgess in Widow Bedott.

Grand Opera House: The Madison Square co. in Two Orphans showed to poor business 1st. Gilmore and his "Columbia" were received by a rather thin audience 4th. The band concert preceding the would-be national anthem was finely rendered and much appreciated by the audience. "Columbia" was poorly received. 6th, Jarrett's Fun on the Bristol showed to fair business.

Rhode Island.

PROVIDENCE.

Opera House: Manager Hackett's first week has been a fine one in the way of business. The first three nights large audiences witnessed Jarrett & Rice's Fun on the Bristol, and shouts of laughter attested their enjoyment. John F. Sheridan carried the honors in his character of Mrs. O'Brien. Haverly's Minstrels closed the week from 5th, and just packed the house. The Firemen's Parade, a new act, given for the first time at the matinee Saturday, was very fine—a decided improvement upon the Broadway Squad. 8th, four nights and Wednesday matinee, Will D. Eaton's new comedy, All the Rage. There are several Providence favorites in the cast. 12th and 13th, Tony Denier's Humpty Dumpty co., with George H. Adams for clown. This is the best pantomime co. that visits us, and the genial Tony, Treasurer Hildreth and Grimaldi Adams have hosts of personal friends here. A fine week from beginning to end will be that of March 8.

Low's: Millard's Eccentriques occupied the boards one night of last week; 8th, one week, Slavin's Jubilee Singers in a reconstructed Uncle Tom.

Theatre Comique: Arrivals, 8th, Wilkinson Brothers, Mabel Harcourt, Charles Foley, Daisy Belmont, Lillie Western, Boyd

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

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NEW YORK, MARCH 13, 1880.

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Proprietor and Manager.....A. M. PALMER.

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MATINEES OF THE ROYAL MIDDY,

Every Wednesday and Saturday at 2 o'clock.

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And the specially selected cast including Rachel Sanger, Ada Gilman, Lilly George, W. T. Ferguson, J. G. Saville, W. F. Owen and W. Cullington.

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A new Comic Burlesque,
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THE STEERAGE;
OR, FUN ON THE BRINY DEEP.
A laughing scene on the steerage deck of an ocean steamer loaded with emigrants. Full of song, story, dance and fun.

Return of the great negro comedian,
Billy Sweatnam. Billy Sweatnam.
Harry and John Kernell.
A great comic satire of the Gem Puzzle,
13——15——14—OR THE PUZZLE.
By the author of the Farmer's Daughter.
TONY PASTOR
And a Great Company of Stars.
Billy Sweatnam's Great Act, The Telephone.

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BUFFALO BILL

in the entirely new Drama of border life,

BUFFALO BILL AT BAY;
OR,
THE PEARL OF THE PRAIRIE.

A Band of Genuine Indians.
Fancy Rifle Shooting by Buffalo Bill.
The Boy Chief of the Pawnees.
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MONDAY, MARCH 8, 1880.

Every Evening, Wednesday and Saturday Matinees.

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IN THE PULLMAN PALACE CAR.

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MONDAY, MARCH 15,
J. W. COLLIER'S
BANKER'S DAUGHTER COMBINATION.

Aberle's New Theatre.
8th Street, bet. Broadway and Fourth Ave.

Special engagement of the sterling actor,
JULIAN KENT,
in sensational border Drama,
WILD BILL.

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Open 7:30. Begins at 8.
MR. LESTER WALLACK
WILL APPEAR
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THE CHARACTER OF
JACK WILDING,
in Foote and Mathews' celebrated comedy of
THE LIAR
The performance concluding with the farce of
MY WIFE'S DENTIST.
Monday Evening, March 15, Mr. Boucicault's Comedy of
HOW SHE LOVES HIM,
with an unprecedented cast, including Mr. Dion Boucicault and Mr. Lester Wallack, with the full strength of the company.

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MONDAY, MARCH 8,
Every evening and Wednesday and Saturday matinee, Mr. Edward Harrigan's latest issue,

THE MULLIGAN GUARD SURPRISE.

New and original music by our popular composer, Mr. Dave Braham.

Broadway Opera House.
Bet. 30th and 31st Streets.

SANFORD'S UNCLE TOM'S CABIN COMBINATION.

SANFORD & GLASSFORD.....Managers.

THE NEW YORK MIRROR is on sale every Wednesday noon at all the principal news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

The Actors' Relief Fund.

Last week Manager Haverly and Manager John P. Smith fell into line with Manager Palmer in support of this Fund, and pledged themselves to give it an inaugural benefit and an annual benefit thereafter. This week we are happy to report interviews with Mr. Theodore Moss of Wallack's and Manager Salsbury of the Troubadours, who are equally prompt and decided in their adhesion to the good cause. THE MIRROR has evidently hit upon a scheme which commends itself to the hearts and minds of the whole profession, and we have yet to find a single person who is lukewarm upon the project, who objects to the plan or who refuses to give it his earnest sympathy and practical support. Manager John P. Smith suggests an initiation fee and annual dues for actors; but that does not come within the scope of the scheme marked out by THE MIRROR. There are plenty of benevolent societies now, where, by the payment of annual dues, persons may be entitled to receive money when they are in distress. But our project is to relieve actors who are in want irrespective of any other circumstance. We do not stop to ask whether the starving Irish have paid annual dues or not—we send money to relieve them. In the same way, when an actor is in need, we intend that the Relief Fund shall relieve him. He can refund the money afterward, or make an annual donation, if he likes; but the Fund will be there to help him without any other condition than that he is in want.

We have previously demonstrated that all the money required for the Fund, and enough to make it the most magnificent Relief Fund the world ever saw, can be secured by one benefit a year at each theatre in the country. Instead of giving what little assistance he can to this splendid movement of the profession to relieve itself and take care of its own poor, Mr. Charles Gayler, with our articles fresh in his mind, sits down and writes a letter to the Herald, by way of advertisement, offering his services for a benefit to the poor actors around Union Square. He does not say in what capacity he would like to serve at such a benefit, nor does he explain what connection he has with the poverty of some of the poor actors. If his object is to advertise himself, he shall have all the advertising he wishes, gratis, in our columns whenever he undertakes to interfere with a great enterprise like the Actors' Relief Fund, by getting up a silly little benefit for nobody knows whom, under the auspices of nobody in particular. If Mr. Gayler, and the men like him who catch on to the profession at intervals, are in earnest in their professions of a desire to help the actors, they can do much better service by sending to THE MIRROR a frank endorsement of the scheme we have proposed. Working with the immense army of managers and actors, they may be useful; but to seek to divert attention from the main issue by parading their own tiny projects is treason to the good cause. They are like the few Irishmen who persist in displaying their shocking bad hats in procession on St. Patrick's Day, no matter what harm it may do to the contributions for Ireland. We shall permit no such treason. He who refuses to fall into line with the great movement for the Actors' Relief Fund is against the profession, no matter with what fine words he may cover up his disaffection. Since we claim to include every friend of the stages in our scheme, we hope to find that Mr. Charles Gayler is not to be counted among the disaffected, and that his letter is only a thoughtless mistake.

Col. Forney and the Profession.

Col. Forney has lost his two papers, both daily, and now hides his disappointments and vents his anger against the mankind who do not appreciate him in a single weekly paper which pretends to be published in two places at once, like Sir Boyle Roche's bird, but is really not published, in the proper sense of the word, anywhere, since the public never see it. We have not the slightest objection that Col. Forney should abuse the men whom he thinks do not appreciate him; but we do object when he turns his attention to the ladies of the dramatic profession and tries to sneak "Behind the Curtain" for the purpose of libelling the ladies whom he finds there.

"Never in the history of the American stage," says Col. Forney, "has it displayed as flagrant immorality in the character of its followers as it does to-day." Everybody who knows anything about the stage holds that precisely the reverse of this statement is the fact. "Hitherto," says Col. Forney, "the woman of bad character was an actress despite that fact; to-day, she is an actress because of it." Indeed? Is Mary Anderson an actress because of her bad character, Col. Forney? Is Mrs. Agnes Booth? Is Miss Blanche Roosevelt? Is Miss Catherine Lewis? Is Miss Alice Atherton? Is Miss Rose Wood? Is Miss Rachal Sanger? In brief, do the leading leading ladies of any of our principal theatres, either in New York or Philadelphia, deserve this wholesale slander by Col. Forney? And are our principal stars any more open to the charge of vileness which he brings against them? "A woman determined upon her own ruin," says Col. Forney, "can make a short cut by way of the stage; but, need I say, that it is not the only route?" Perhaps the gallant Colonel intends to give us his exposition of "the other routes" in subsequent articles. The subject might be more indecent, but the treatment of it could scarcely be more foul than that which the progressive proprietor of one paper, all weekly, has bestowed upon the ladies of the stage.

But when Col. Forney comes to hunt for facts with which to back up his scandalous assertions, we discover that he gives the legitimate stage a very wide berth, and confines his attention to the Pinafore troupes. Here are his own words: "When Pinafore opened wide the stage-door to society and the church choir, there floated in an element which not only mixed easily with the wickedness which came to meet it, but very soon rose to the surface as the most immoral of the whole." Is this any more true than the Colonel's other statements? He hails from Philadelphia, where the Church Choir Pinafore originated, and, as we presume he still has a residence there, we leave the husbands, brothers and fathers of the ladies of the church choirs to settle their account with him. The only other prominent Church Choir Pinafore comes from Chicago, and is under the management of Col. J. H. Haverly. Do you pretend that "all along their routes hotel-keepers, accustomed to theatrical patronage, refused to accommodate" the ladies of the Chicago Church Choir, "because of their utter defiance of the common decencies of life," Col. Forney? If so, there will be measures taken to force you either to prove your words or to eat them. General libels against all the ladies on the stage may be safe enough, although they are certainly disgraceful; but when you limit your libels to Church Choir Pinafores, you ignorantly expose yourself to a summons to verify your accusations; for the name and address of every lady who has sung in a Church Choir Pinafore is known, and not one of them answers in any way to your slanderous description.

The New York Mirror and the Herald.

The reporter of one of our principal daily contemporaries recently waited upon a prominent manager and said, in effect: "We find the latest news of your business in the NEW YORK MIRROR, and are obliged to copy from that journal. If that is your intention, we want to know it, so that we may deal with you accordingly." The manager thus addressed replied, in substance, that he was very glad to find that a theatrical paper was ahead in theatrical news, and that, while he was ready to give the news to any authorized person who applied for it, he did not intend to hold it back for any particular daily paper, no matter how he was "dealt with" by the paper whose reporter had threatened him. We cannot believe that the editor of the New York Herald had authorized any such threat, although we are aware that the Herald is compelled to copy much of its theatrical news from THE MIRROR, just as we should take our general news from the Herald if we included general news in our departments. For instance, we copy from our contemporary this week, its admirable report of the case against Byrne the Blackguard—the first that it has ever printed—although there were fuller and better reports in other papers. It has never been the custom of the Herald to threaten when it was beaten in news, and THE MIRROR is very proud of the compliment unwittingly paid it by the reporter in question, even though he was not authorized by his editor to back up his compliment with a threat.

The NEW YORK MIRROR holds the same relation to the dramatic profession that the Herald does to the public in general. It is the only purely dramatic paper in the world, and has the largest circulation of any paper of its class in the country. We believe that we also excel any foreign dramatic journal in circulation, although we have not been able to persuade the London Era to compare its figures with our own. That we should beat the Herald upon our own ground is not to be wondered at; for we devote all our time and attention and a liberal outlay of money to one especial department, while the Herald's enterprise is spread over every department of contemporaneous human interest, with occasional excursions into departments that are of no human interest whatever. Every Wednesday noon our crowded columns are at the service of the Herald, and it can select from them whatever theatrical news it requires to fill out, with the notices of new plays, the department which it calls "Theatrical Notes." This is fair on both sides, since we cannot ask the Herald to be forever advertising THE MIRROR by crediting what it takes from our columns, and nobody can expect the Herald to compete with us in our own special field of journalism. But when a reporter of our contemporary ventures to threaten managers for giving us the news, he exceeds his instructions and makes himself and the Herald ridiculous. We get the news because we seek for it, pay for it, and know where to find it, and all the threats of all the reporters on all the daily papers would not deprive us of a single item, but, on the contrary, would lead the managers to laugh at them. Our other daily contemporaries understand the position, and our relations with them have always been most friendly. Why, then, should the Herald be jealous of THE MIRROR when we have never entertained the slightest jealousy of the Herald? A prompt disavowal of its reporter's foolish words will restore the amicable reciprocity of interests which have always existed between THE MIRROR and the Herald, and we trust that this disavowal will not be withheld, and that the two journals will go on together in the good work of suppressing the only journalistic disgrace to the theatrical profession.

Information Furnished.

We are happy to oblige Messrs. Barlow, Wilson, Primrose and West with the information they require as to the personal identity of the Chillicothe correspondent of the organ of Byrne the Blackguard. Better still, we furnish them this information in the correspondent's own letter, signed with his own name, and the original is on file at our office and will be placed at their disposal upon proper application. Here is the information:

CHILLICOTHE, O., Sept. 6, 1878.

MY DEAR HECKLER:—There is music in the air—the B., W., P. and W. constellation have put on their war paint and proclaim bodily destruction to the man who corresponds with the Dramatic Nous. They threaten they will obtain the name from your office—and then return for the sole purpose to make the man eat his words. One of their principal men amused the crowds at the Fair grounds with being seen in an open carriage with the most notorious woman in the country. Imagine the consequence! They had another bad house last night—and tney blame the Dram'c Nous man—Yours, T. MORRIS.

This letter is headed "Circuit of Southern Ohio, Theo. Morris, Manager," and it shows one of the sources from which Byrne the Blackguard obtains the lies and libels upon the profession which he dishes up in his horrible sheet for the delectation of the abandoned people who buy that sort of reading. This very letter, it will be noticed, contains a bit of scandal which was afterward extended into a paragraph by Byrne the Blackguard. The handwriting of the letter, as well as the signature, can be easily identified, and Messrs. Barlow, Wilson, Primrose and West now know whom they have to thank for the abuse to which they been subjected. We have plenty of similar evidence, at the service of those who have been aggrieved, which is ready for use when required.

JONES.—It is reported that Mr. George Jones, proprietor of the Times, has asked for Manager Henderson's testimony as to the statements made by Montgommery, better known as "Gommy." The evidence is in the Times paper. Does Mr. Jones endorse the charge that critics are "bastards" and the ladies of the Rice company "unable to act decently"—that is the question.

ELLIS.—We publish on our first page to-day a portrait of Kate Florence Ellis, the primma-donna of French's English Opera company. Miss Ellis is a charming actress and an accomplished singer. Her performance of the Little Duke at Booth's a year ago is freshly remembered, and warrants her friends in prophesying that the same talent which caused her to shine in that role will fit her to give a particularly fine rendition of Fanchette, the heroine in Sydney Rosenfeld's Very Merry Mariner.

BITS OF BYRNE.

Victorine—Laura—Alfa—1871 to 1879. "Like Master Like Man."

In the remarkable interview with Mrs. Laura E. Byrne which we published last week, one of the many novel points that she made in her scathing and unanswerable indictment of Byrne the Blackguard was that in his vices he was merely following the example of his wicked master, Josh Hart, the arch-fiend whose "go for her!" Byrne obeys while secretly plotting to betray him when a higher bidder offers. It is almost an amusing feature of this horrible business that the servants of Byrne the Blackguard imitate their master in the same manner. Here is an example:

866 BROADWAY, Aug. 5, 1879.

WITH THE COMPLIMENTS OF GUS HECKLER:

* * * We are all well and happy at home. All our little differences are settled. Mrs. Heckler has seen her folly and is acting like a lady. The result is I go home and remain with her and the children every night.

Thus as Hart is reduplicated in Byrne, Byrne is repeated in Heckler, upon the principle that fleas have little fleas to bite 'em, ad infinitum. If this duplication of crime were not so disgusting it would be very funny.

VICTORINE—1871.

The following confession of Byrne the Blackguard opens a new chapter of his vices, and recalls the period before he met his wife Laura, when he was an employe at lewd French balls in this city, and served as the procurer for the worst class of abandoned women. The confession is in his own handwriting and reads as follows:

JANUARY 11, 1871.

MY DEAR LAURA:—* * * As to love for Victorine that is a question you hardly have a right to go into. But I give it to you. The fact is had I loved Victorine I should say so But my relations with her were CURIOUS, and to explain them all would take more space to detail than the space of this letter permits. Suffice it to say that while I felt some affection for the girl, mainly induced by her unfortunate condition in this country, and pity for a number of vices which she possessed more greatly than any woman I have ever known or heard of, I could never respect her—therefore could not love her. She was very good company, amusing and witty, and I assure you the acquaintance would have ceased long before it did but for these qualities. If I had loved her I would not be ashamed or brave enough as you call it, to avow it. And I have told you and tell you again that you are the only one I have ever truly loved. * * * Always your friend, C. A. BYRNE.

Postponing until another occasion the exploration of the "curious relations" between Byrne the Blackguard and these French women, of whom Victorine was a type—and the exploration will well repay students of Byrne's character—we now present a photograph of this wretch, taken by himself, in two letters: one to Mrs. Laura E. Byrne and the other to Mrs. Alfa Merrill, both in his own handwriting and signed with his infamous name. They need no comment—in them the scoundrel reveals himself:

TO LAURA—HIS ONLY LOVE.

SATURDAY MORNING, 4 o'clock.

MY DARLING LAURA:—I have endeavored uselessly to sleep to-night and I set up to write to you for do what I will I dream of you and cannot get over the horrible effect of our last day's disputes. You must feel that all I say to you is influenced by my great and overwhelming love for you. It is horrible to think that after all we have been to each other for the past three months things should come to such a pass as this for in spite of all the miseries of those days their happiness still remains and will always remain the best and most holy of my life. The emotions you have given have been soul absorbing, they have concentrated the energies of my whole being and without your love I remain a wreck who will finish miserably its short existence. You cannot have the heart to throw away thus a soul and a body that breathe and live only for your dear self. God knows, Laura, that I am not exagerating my sentiments. You have impressed yourself so deeply on my life to make that life worth living without you. Just think that in all the world you are the only thing I care for and imagine what a future is before me when you are taken away. I have been strong often but I humbly confess that such a sacrifice is beyond my power. Do not think that this is mere talk. As God sees me it is only plain truth without any exageration. No one can ever know how I have suffered this night.

And remember yourself all you have said to me. How you have encouraged my love by telling me I was your only consolation—that without me you would have been lost without me; and that come what might you would never give me up. Here is the test. I know how wrongly I have acted and how I bitterly repent it! Still excuse everything by the very greatness of my love. I have never felt so before. What can I promise you to pay you for being true to me—my life long humble devotion and a sacred promise that I will never again let my terrible temper get the better of me.

* * * * * * * * *

Do not fail, my own darling, to come to-night to see me, even if it be only for a few moments. I can now appreciate all you do, and have done for me.

Your devoted and true friend,
C. A. BYRNE.

TO ALFA—HIS OTHER ONLY LOVE.

NEW YORK, August 27, 1879.

MY LOVE:—I am writing on board the Plymouth Rock, so you must excuse the hand. I missed the regular boat to the Branch, and have to take the all water passage, which is pleasant enough, but very long. I am alarmed to hear, as in your last letter, that that pain is not gone yet. I hope ere this that you have seen a doctor, and that you know what to do for it. I cannot imagine that it is anything more than a common bruise, and yet on the Brest it might become serious, if not attended to. Besides, when my darling suffers I suffer. I pity you Sundays, as you may pity me, "all alone."

Perhaps it is even worse with you. Better be alone than with those we hate. She has gone to Coney Island with Mr. and Mrs. M——, and they remain all night, thank heaven. Last night I did what I promised you. I was not with her. She seems to understand it so well that she has not even asked me an explanation of it.

I have the paper—that is half the difficulty. I now want her to make the transfer, and in return I will give her a paper guaranteeing her one-quarter of my earnings. You see, besides the fact that I don't want to let her starve or be in misery, I can subsequently show the world that, so far as money went, I treated her more than fairly. Let them say that I left her if they like, but not that I cheated her or treated her meanly in a money sense. Do excuse my writing. I am doing the best I can, having nothing to write on but my hat and the boat is shaking like the devil. Of course, in any event expect me on Wednesday evening. That is the bright Bacon of hope now. As it is, I am down-hearted and discouraged, for it does seem so long before we can be with one another. I know I ought to have patience, and be only too happy to have the love of such a good woman—not only the love in word, but in every action you have given me. Yet it is the fond hope of having you all to myself that I look forward to most. I picture to myself that, and look forward to our little home of a winter evening, my Alfa sitting by the fire reading, and looking up now and then to see that the baby Alfa sleeps peacefully in her cradle. From the next room can be heard the peaceful breathing of little Charlie. Then the front door opens and a gust of wind rushes in; the next moment feet are heard on the stairs, the parlor door opens and Alfa runs into Charlie's arms and lays her darling head on his breast, and with her beautiful eyes looks up in his and welcomes him home after his night's work and is consoled in her love, whatever it may be. "Dost thou like the picture?"

I should not have been able to have written this if I had not missed the Boat, as Billy Hayden and Kittie were going, and instead of going to Johneys I shall go to Father Hickeys. By the way it is a bad week for the Dramatic News about $250 of course expenses are large, besides the $25 a week of Mrs Byrne she manages to borrow $43—of her friends then the freight on the horses. spite of this all I shall do my best darling for our future and on Wednesday you shall see the result I dont care how small the sum I shall save every dollar. I shall reduce my expences and become as meane as as Mrs B says I am. I will write after coming back from long branch and have hoped for a letter from you and none came I usually receive one every sunday morning the change makes me fearfull that something may have happened you do tell me the Truth and do not deceive me as to your true condition. I await your next letter with the greatest anxiety. Your dear husband, C. A. BYRNE.

There is so much sameness in the amatory epistles of Byrne the Blackguard that it would almost seem that he kept a copy on file and rewrote it as he changed his only love from one woman to another. This and the lapses of language and spelling in his epistles bear out the theory of Mrs. Byrne's interview, that he is not an educated man. But he has discovered that it requires no especial education to abuse, libel and slander professionals, and he will keep up his foul work until the law places him behind the prison bars and his confederates join the convict gang.

THE WEEK AT THE THEATRES.

There are several changes at a number of the theatres this week. At Wallack's Boucicault rests for a week, and in the interim the revival of old comedies begins again with The Liar, in which Lester Wallack is seen. Hiawatha gives place to the old Thompsonian burlesque, re-sharpened and rubbed up for this especial occasion, and the Rice Surprise Party are seen to excellent advantage in it—especially the ladies. The Grau Opera company return to the Fifth Avenue and the dazzling charms of Angele and Paola-Marie combined bursts upon us, scattering terror in the hearts of the keepers of Lent, and delight in a similar degree in the breasts of the jeunesse doree. Fritz at the Grand Opera House, and Man and Wife Mayo's.

Mr. Grau's French Opera company with its multiform attractions turned up again at the Fifth Avenue Theatre Monday night, none the worse for the wear and tear of an extensive trip through the country. A concourse of people that filled all the seats and the available standing room crowded the theatre, and accorded a warm welcome to the principals, who during their brief stay here earlier in the season succeeded in entwining themselves firmly into the regard and favor of our public. French Opera always draws an interesting assemblage here in New York; it concentrates people of many nations, that gives a cosmopolitan flavor to the event. The audience Monday was not an exception to this rule, and there were sprinkled here and there swarthy faces and jetty haired individuals who shouted "brava," when they were pleased, and fidgeted about the lobbies in the entr'acts, puffing very odoriferous cigarettes held between tobacco-stained fingers, very highly colored.

The opera was La Fille de Madame Angot, and Lecocq's clever and catching work never received a better rendition, and the strength of Grau's organization was plentifully demonstrated and brought out. Paola-Marie made an irresistible Clairette; Angele a naughty Mlle. Lange; Capoul, with his peculiar falsetto and excellent method, a desirable Ange Pitou. Juteau, Jouard and Duplan did the same good class of work with which their names have been inseparable. The chorus was very large and very well trained, the orchestra enlarged and the whole production a most complete and commendable one.

A change of bill will be made each night during the week. Tuesday, Mignon; Wednesday, Cloches de Corneville; La Belle Helene; Thursday, La Grande Duchesse; Friday, Giroflé-Giroflé; Saturday, La Perichole.

Lester Wallack returned from his engagement over at the Grand Opera House, where he has been drawing larger audiences than have been seen for some time inside of that theatrical second-hand clothes-shop, and reappeared on the boards of his own theatre in Foote and Mathews' two-act comedy, The Liar. The old comedy revivals in progress at Wallack's, of which this was one of the series, have been quite successful, serving to draw out a dormant element of the clientele that has been identified with this theatre for thirty years, and Monday night saw a large audience gathered of a character calculated to appreciate to the full the points in the old-time play produced. The brightness of the dialogue in the old comedies of this order, polished to the keenest and sharpest edge, does not compensate for the want of brisk action and snap in their construction dramatically, and such a work as The Liar, while it pleases and tickles the æsthetic predilections of the whilom habitues of Wallack's, nevertheless would not please or satisfy the demands of an average American audience of the present day.

Mr. Wallack as the gay deceiver, Jack Wilding, showed again his powers in the delineation of the stilted and unnatural young man of antique light comedy. He played with his accustomed vigor and effect, and succeeded in bringing out elaborately (and naturally) the prevailing little weaknesses of the scapegrace's character. John Gilbert made a most acceptable Old Wilding, although the part is a subservient one. Harry Beckett was not particularly funny or amusing as Papillion—a character that takes the unenviable position of what is technically termed "feeder" throughout the piece to Jack. Maurice Barrymore looked quite enticing in all the glory of curled wig and cotton batting legs. Further than this there is little to be said in his favor. Ada Dyas received a warm reception at her first entrance, and played with considerable sparkle and brightness born of the talent of a true comedienne. There are few in this country to-day. Miss Dyas stands in the front rank. Mme. Ponisi was, of course, a round, red and ruddy necessity who could not well be spared, even though the part of Miss Godfrey offered few opportunities to a woman who was acknowledged to be one of the best Lady Macbeth's of her day. The performance concluded with the farce by Lester Wallack, My Wife's Dentist, in which Messrs. Edwards, Shannon, Eyre and Edwin, and Misses Boniface, Loraine and Germon, acquitted themselves creditably.

The Liar will be kept on during the current week, and next Monday night it will make way for Boucicault's comedy, How She Loves Him, with a cast which will include, beside the cleverest people in the company, Lester Wallack and the author. This production promises to be one of great interest and importance.

The Rice Surprise Party brought out Robinson Crusoe Monday night at the Standard, reviving with the burlesque old memories of the time when Lydia Thompson set the whole town agog. Monday evening, Alice Atherton was announced as the daring adventurer, but owing to that lady's severe illness, Lena Merville assumed the part, and did it very acceptably, having played it for a considerable length of time in London. Willie Edouin's Man Friday is a triumph of eccentric burlesque acting that has not paled in its fun-giving proportions since it first set New York by the ears some years ago. Edouin is the best comedian in the burlesque business, and Friday is his best piece of work. George Howard was rather amusing as James Cox, and Louis Harrison considerably more so as Will Atkins. Henry E. Dixey was somewhat lost sight in an insignificant bit, which he did neatly, the Medicine Man. The girls were all pretty and prettily dressed.

Robinson Crusoe will be kept on for the remaining two weeks of the Surprise Party's engagement—one which has been deservedly successful. A week from next Monday Annie Pixley appears as Miss, the Mountain Waif, a play hitherto chiefly known in this city through its intimacy with a number of the courts.

Col. Prentiss Ingraham's new play for Buffalo Bill was presented at the Windsor Theatre Monday. It is entitled Buffalo Bill at Bay. The play is without doubt destined to succeed on the road. It is a Border drama of the first class. The central figure, Buffalo Bill, is as picturesque a fighter as any hero that Fenimore Cooper ever drew. In every climax he drew the plaudits of the audience, until at the end of the third act he received a deafening recall—such a demand as only a Bowery audience can make, spontaneous and hearty. A Bowery audience is always in earnest. The vast throng followed the thread of the story, and caught every point, and as the hero turned the tables upon his enemies the applause and the sympathy found vent in outbursts that came like the roar of artillery. The climaxes in the first three acts were finely brought on. But the denouement in the fourth and last act needs strengthening—it is a little too tame. However, Buffalo Bill has scored a success, and will add an exciting drama to his repertoire. Col. Ingraham will no doubt improve the play as he discovers the defects. The plot is simple—hardly worth repeating. The heroine is a sister of Buffalo Bill (Lydia Denier), who is beloved by Guy Woodbridge (Lou Willard). The villain is a United States officer who turns out to be a renegade. Of course the villain plots against the happiness of the heroine, and the plot hinges upon a kidnapping and a rescue. The disguises of Buffalo Bill in unraveling the plot are very fine in the make-up. Charles Wilson played an Irishman very well. Harry Irving had a very poor conception of an African servant. Lydia Denier was graceful as Prairie Pearl, and Nellie Jones, Corinne Kendall made the most of the role of a disappointed and plotting woman. The play was handsomely mounted, and will no doubt test the capacity of the house during the week.

The Streets of New York was withdrawn at Mayo's Olympic, and the manager's own dramatization of Wilkie Collins, powerful story, "Man and Wife," was substituted Monday night. The story is well known in its dramatic form here through Augustin Daly's version that was popularized several years ago. Frank Mayo appeared as Geoffrey Delamayne, and his fine acting, based upon a broad and intelligent conception, elicited a great deal of applause from an enthusiastic house. Laura Don added to her reputation as a clever and conscientious actress by an excellent rendition of the exacting part of Anne Sylvester. The remainder of the cast was more or less efficient, and the play was nicely produced.

At the Comique the Mulligan Guard Surprise is still attracting splendid business. The Surprise is eminently superior to any of Mr. Harrigan's former efforts since the inauguration of the Mulligan Guard series. There is a fund of amusement in the production that is literally inexhaustible, and Dave Braham's popular local airs with which the piece abounds are as heartily enjoyed and as repeatedly redemanded as the frequent fun-provoking specialties of the principals of the cast. Early application for seats has become a necessity, and standing-room is frequently at premium at 8 o'clock.

The Steerage; or, Fun on the Briny Deep, is the title of a new comic play, founded on the incidents of ocean life, which was produced at Tony Pastor's Theatre on Monday night. Harry Kernell, Bonnie Runnells, John Kernell, Bob Slavin, Frank Girard, the Merritt Brothers, Lina Tettenborn, Jennie Satterlee and Edith Crolius assumed the principal characters after their own peculiar methods, and were entirely successful in exciting the sympathy of the large audience. Another interesting feature of the programme is a sketch called 13-15-14; or, the Gem Puzzle. Billy Sweatnam has a funny negro sketch. The Telephone, and an olio precedes the burlesque, in which are many good specialties by first-class artists.

J. K. Emmet appeared as Fritz Monday night at the Grand Opera House.—Humpty Dumpty is drawing largely at Booth's; Edwin Booth comes March 28, for his three weeks' engagement.—The Royal Middy will doubtless run out the season at Daly's.—A False Friend fills the Union Square, and is, as the management advertise, "a genuine success, both financially and artistically considered."—Mr. Abbey will keep Chawles on the boards of the Park until Lotta begins her engagement.—Hazel Kirke is still something of an attraction, although Mr. Mackaye is hastening the preparations for Masks and Faces.—The Troubadours are in their last week at Haverly's, and are drawing well. Next week Neil Burgess in his eccentric creation of the Widow Bedott in Nasby's dramatization. — The Ideal Pinafore has quite caught the town, and their performance deserves all the support that it gets.

THE ACTORS' RELIEF FUND.

Manager Salsbury's Views—Theodore Moss Makes a Suggestion.

Saturday morning last Mr. Nat Salsbury, of the Salsbury Troubadours, happened in at our office, when one of the reporters, drawing the genial gentleman aside, entered into a conversation with him upon the subject of the Actors' Relief Fund agitated in the columns of the NEW YORK MIRROR.

"I have read the several articles that during the past few weeks have appeared in THE MIRROR, and the plan meets with my hearty approbation," said Mr. Salsbury, enthusiastically. "A fund for the laudable purpose of aiding the unfortunate and needy in the profession has been a want long felt, and one that should be immediately supplied. No one is so ready with money or professional services in the cause of charity than the actor, and it is but just that the public should in some way be enabled to repay these many favors in a proper manner. Such a means is opened by the fund that THE MIRROR has proposed, and to which, I am glad to see, Mr. Palmer and other prominent gentlemen have already given their promise of support and co-operation."

"Have you any ideas of your own that you would like to have expressed with reference to the organization and direction of the series of benefits by which the desired object is to be attained?"

"I think that, by all means, the benefits should be given simultaneously; that is, a certain day should be appointed on which, in every city, town and village throughout the country, the entertainments should be given. In this way the matter would become one of the greatest significance; the vast number of people who patronize the theatre in this country might all be reached, and the annual sum of money netted would be very large. The country should be laid out into districts, each district to have an agent empowered to look into cases of distress and report the same, if really deserving, to the managers of the fund here in New York."

"With reference to this Board of Managers, have you any opinion to offer concerning the duties and make-up of that body?"

"It should consist not only of theatrical managers," replied Mr. Salsbury, "the profession should have some of its own members to represent them. There should be an equal division of managers and actors in the Board. These should employ one or two salaried secretaries to attend to the correspondence and the other work attendant upon so extensive a project; and, of course, they should be residents, and all good men and true."

"What class of people do you think would call upon the fund for assistance?" asked the scribe.

"The sick and the poor of the profession; not stranded hangers-on—the draggled fringe that has no claim upon the bounty of anybody; not the drunkards, who spend their salaries before they are earned; but the diseased, the suffering—and there are many on every hand. No doubt to-day there are many cases that require immediate relief. Look at the cruel arrest of Mme. Venturoli, the dancer, who was forced by infirmity to seek her living in the streets! Why, sir, it is a burning outrage that such a thing should have happened. There is an instance which shows the necessity for a suitable provision of relief!" And good-hearted Nat Salsbury's face flushed with a just indignation.

"Do you think the public will respond to the movement?"

"There is no doubt of it if the benefit performances are really worthy of patronage, for it is upon a good entertainment and not a feeling of sympathy that must be relied upon to secure good houses. For instance, the people of Bridgeport, Connecticut, have no particular interest in the ills of the dramatic profession, but, if the benefit in their particular town offers special inducements for them to come out, they will crowd the house."

"You are willing then to forward the movement and give it your support as far as lies in your power?"

"My services may be commanded for such an object, and my partners and the rest of our little party I may safely say, although I have not consulted them on the subject, will be glad to help the cause."

And then after a pleasant conversation on various topics, Mr. Salsbury hurried away to Haverly's, as it was already time for the matinee.

A Chat With Mr. Moss.

The representative of the NEW YORK MIRROR found Mr. Theodore Moss, the treasurer of Wallack's Theatre, seated in his private office on Thirteenth street overlooking some accounts. Said our reporter:

"I have called, Mr. Moss, to get your ideas on the subject of the Actors' Fund."

"There has for the last twenty-five years been a provision something similar to the one proposed, known as 'The American Dramatic Fund,' an institution that was established years ago, modelled after the one in England. Each member paid a certain amount of money for dues into the treasury, and when he died his family received a specified sum, or if he became ill or disabled the society would give him proper assistance. Quite a sum of money was realized by benefits, balls, and other popular forms of entertainment, but nothing has been done in that direction during the past ten years. You see an element of old fogyism crept in and fairly crushed the life out of the entire project. They have now $50,000, which some years ago I offered to double myself, but the old fogies insisted if I did so that one-half of my donation should be instantly divided up between them, and as I did not look at it in the same light, I withdrew my offer. Many of the old people have died off, and I think but a few remain. John Gilbert can tell you all about it. He is, I think, the secretary of the Association. Why not get the managers to enlist themselves in this American Dramatic Fund, rather than start an entirely new institution?"

"I think that would be impossible, because in the case of the Fund to which you allude, the benefits accrue only to those who, on payment of a certain sum of money, become members, whereas the object of the Actors' Fund is to dispense aid wherever it may be needed, irrespective as to whether they are contributors or not. It has a broader, more comprehensive significance than the American Dramatic Fund."

"That may be remedied. Let the by-laws be altered so that relief may be given to any who deserve it. The original plan was to have a secretary in every city in the United States, who could look into cases of necessity and report them to the managers of the Fund here in New York. You see in this respect the two projects assimilate. What the American Dramatic Fund needs is new blood, then new life will follow. With the 50,000 to commence on as a snug little nucleus, and if every interested co-operates, why the amount would run away up in the hundred thousands in a surprisingly short time. Agitate the thing. Get all the actors and managers to feel an individual interest in the matter, and the quantity of good that may be done will be very great."

"You favor the fund we propose?"

"I favor that and everything else that goes toward aiding, relieving, improving or elevating the dramatic profession in any way whatsoever."

Len Grover's Turn Next.

One thing is pretty certain, and that is, that Leonard Grover does not, at this stage of his career, need recognition. For twenty-five years he has been prominent as manager and playwright, and has earned laurels as a character actor. As a boy he wrote music which obtains to-day, his name appearing in the list of American composers. In fact, the versatility of his genius is such as to make him admirers as numerous as his warm personal friends; which is saying a good deal. His new comedy, My Son-in-Law, is in demand with managers in Boston, Philadelphia and New York; in the latter city Manager Henderson, who saw the play in Brooklyn, esteems it most highly, and only waits an available date to make his proposition; Manager Palmer heard the play read last Tuesday evening, and Manager C. D. Hess has opened negotiations for putting it on the road. In Boston, Manager Tompkins has made an offer, and in Philadelphia it will be brought out at the Chestnut Street Theatre, in the latter part of next month, with an immense company. My Son-in-Law is destined to be a living comedy, and will be played years and years after many a popular piece of to-day is buried and forgotten.

Mr. Grover's former comedy, Our Boarding-House, has been translated into German, and will be produced at the Germania Theatre on Easter Monday with a capable cast. The original will be played at Col. Sinn's Brooklyn Park Theatre for a benefit, Mr. Grover, the talented author, doubling the characters of Col. M. T. Elevator and Joseph Fioretti—an undertaking that would stump any man less versatile than he.

It is on the cards for Mr. Grover to write a new play for Nate Salsbury's Troubadours, and the plan of a pantomime of altogether new character and elaborativeness.

PERSONAL.

JORDAN.—Mabel Jordan is in town. She looked somewhat bored at Wallack's Monday night.

CARTE.—J. H. Haverly looks upon D'Oyley Carte as one of the shrewdest of managers.

BYRNE.—He feels the hot iron; the brand hurts, and he howls with fear. Why did he leave New York?

APPLETON.—Aaron Appleton is the right man in the right place as treasurer of the Madison Square Theatre.

LEE.—Amy Lee has left the All the Rage party, and is now playing her old part with the Enchantment company.

MEAN.—Mme. Chatterton-Bohrer insisted on being paid for the services she rendered in the Booth benefit for the Irish.

AFFLICTION.—Ida Jeffreys has met with affliction in the loss of her mother, who died at Springfield, Mass., last Sunday.

BOOTH.—Marion Booth played Katherine in Taming of the Shrew very charmingly last Thursday night at the Academy.

ENCOURAGE IT.—A few benevolent ladies are agitating the project of a benefit for the abandoned wife of the notorious C. A. Byrne.

ANDERSON.—Mary Anderson is playing a brilliant engagement in Washington. The lady is adding to her laurels all over the country this season, and is even more feted than ever.

BENEFIT.—The Booth Benefit for the Irish at the Academy was a great success, reflecting credit upon its three prime movers—Edwin Booth, Henry E. Abbey and Maze Edwards.

HART.—Pass it round that the Josh Hart who is now attempting to be a manager is the Josh Hart who ordered Byrne the Blackguard to "go for" every reputable member of the profession attacked in his paper.

FELLOWS.—Who is Colonel Fellows, and why should he take up a case which Howe and Hummel, Louis Post and Charles W. Brooke have in turn abandoned? Is there more blackmail behind this change of counsel?

JAMES.—We wish to ask Postmaster James whether he desires to be held responsible for his protege on the Times who calls the critics "bastards" and Mrs. Willie Edouin "brazen" in the columns of that otherwise respectable paper? An early answer will oblige.

EDWARDS.—Manager Maze Edwards is busy from morn till night with the affairs of Mr. Abbey, whose representative he is. Mr. Edwards is a courteous gentleman, and in every way qualified to hold the responsible position he occupies at the Park. The excellent financial results of the benefit for the Irish at the Academy last Thursday were owing in great part to Mr. Edwards' tact and indefatigable zeal.

BROOKE.—It will be noticed that Charles W. Brooke, after aiding and abetting Byrne the Blackguard in his Canadian bigamy, has withdrawn from his case. Perhaps Mr. Brooke thinks that he has enough personal matters of his own to attend to, for Mrs. Cecile Rush Brooke of the Madison Square, and Mr. Jack Saville of the Park, have read the bigamy reports and the list of lodgers at the Canadian Hotel.

—Haverly's C. C. C. company is rehearsing Chimes of Normandy and Bohemian Girl, and in a few weeks will present these operas with scenery especially prepared. Meantime the company is doing well with P——no, no, we never (seldom) mention it. In St. Louis the C. C. C. ran opposition to Moody—without serious results to the former.

—Enchantment was produced in Baltimore Monday night with great success. The cast included Henri Laurent, Felix Morris, Dick White, Thomas Meagher, William Cahill, Blanch Corelli and Amy Lee.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

and Sarsfield, Alf C. Barker, Young Ajax and Lottie Belmont.

Items: Barnum's Greatest Show on Etc. will exhibit here May 8.—Bunnell's Annex to Barnum's closed a very successful two weeks 8th.—David Black is retained by the stockholders of the Opera House as their agent.

WOONSOCKET.

Music Hall: Tony Pastor's Comic Boom, Go West, to an average-sized audience 2d; Haverly's Matodons drew a good house 3d, and gave good satisfaction. All the Rage 12th, and at Milford 11th, under C. H. Horton's management. Joe Murphy 18th.

Massachusetts.

LOWELL.

Music Hall: Feb. 28, California Minstrels, to a small house; the specialties of Cool Burgess and the Crimmins Brothers were the only redeeming features of the show. 4th, Lawrence Barrett in Yorick's Love, to a packed house. Coming: 16th, Reeves' Park Garden Opera co. in Chimes of Normandy.

Huntington Hall: 3d, George Millbank's Alhambra comb. to a small house. Coming: 17th, All the Rage. April 12, Den Thompson.

Items: Harry S. Sargent has returned from a twenty-four weeks' engagement with the Agnes Wallace-Villa comb.—M. J. Dempsey of the Dempsey Brothers, late of McAllister's Minstrels, died in this city last week of congestion of the lungs.—Bob Tyrrell, one of the best tenors on the minstrel stage, has closed for the remainder of the season with Hooley & Emerson's Minstrels.

SPRINGFIELD.

Neil Burgess in Widow Bedott 3d, to big business. The play gave good satisfaction. Mr. Burgess displayed some very fine character acting, and was supported by a very good troupe. Gilmore's Band in concert 1st, to light business. The concert was very fine, with the exception of the anthem "Columbia," which was not received with much enthusiasm. Lawrence Barrett in Yorick's Love 11th; Daly's Arabian Night comb. 13th; Hill's All the Rage 25th; Pirates of Penzance booked for some time middle of April.

Comique: Business still continues good. New faces this week: Gibson and Binney, clog dancers; the two Haleys, song-and-dance; Eloise Allen, vocalist; Harry Stanwood, banjoist; Moore Sisters, sketch artists; Harry Wood's Minstrels, fifteen male artists, appear in the first part.

HOLYOKE.

Haverly's Mastodons came 1st, to a crowded house. Several very attractive features have been added since the co.'s last visit. The grand statue clog, prefaced by "The Turkish Review," Wood and West's skatorial songs and dances, and Welch and Rice's Picnic, were encored over and over. The burlesque circus, introducing Harry Parker's trained dogs, was the biggest hit ever seen in minstrelsy here. Neil Burgess came 2d in Nasby's Widow Bedott, supported by George Stoddart as Elder Sniffles, to good business. The only attraction this week is Barrett in Richelieu 13th. Salsbury's Troubadours return 19th. Coming: April 1, The Danites; 7th, Tony Denier's Humpty Dumpty; 8th, Chanfrau as Kit; Mrs. Chanfrau in Parted (matinee); 13th, Buffalo Bill comb.; 19th, Barney Macauley as Uncle Dan'l.

GLOUCESTER

The Lawrence Barrett co. came 2d, to very fine business, and gave Yorick's Love to best of satisfaction. Gus Levick] has terminated his engagement, we understand, with this co. to accept a position under Edwin Booth, now playing at the Park, Boston. Haverly has some very handsome paper up for his Mastodons, who appear 17th. Hill's All the Rage co. come 29th; John S. Moulton April 5 and 8; Rentz-Stanley co. under Leavitt April 2; Josh Hart Novelty co. April 23.

SALEM.

Mechanic Hall: A section of New York Theatre co. played Fairfax 1st, to fair business. Den Thompson the next night under Andrews & Johnson's management, and packed the house. This is the first really big house the new managers have had. The attractions booked are: Little Corrinne Opera co., 10th; Haverly's Mastodons 18th; Hill's All Rage co., 30th; Tony Denier's Pantomime co. April 2; Boston Museum co. 5th. All these are under John S. Moulton's management.

TAUNTON.

Tony Pastor's Go West comb., under the management of H. J. Sargent, changed date from 6th to 8th, Saturday being a bad show night in this city. Booked: Tony Denier's Humpty Dumpty 11th; All the Rage 13th; Den Thompson 16th; Photograph Party 18th; Buffalo Bill 19th.

FITCHBURG.

California Minstrels: 27th, poor house. 1st, Nick Roberts' Humpty Dumpty to a fair house. The show was good. 4th, Whitmore and Clark Minstrels; 11th, Reeves' Park Garden Opera co.; 23d, Tony Pastor; 9th, Boston Museum co.

LYNN.

Music Hall: Den Thompson 1st; Lotta 2d, and Lawrence Barrett, 3d; three good shows and all did well. Haverly's Mastodons 11th. The prospects for next season are good. Music Hall has already been engaged for seventy-five nights by the local managers.

HAVERHILL.

Tony Pastor co. 10th; Denman Thompson 12th; Haverly's Minstrel's 13th.

New Hampshire.

MANCHESTER.

Lotta made her first appearance in this city March 1, playing Musette, to one of the largest audiences of the season. Her support was admirable. The California Minstrels did not appear 2d, as billed. They disbanded at Lawrence on the 1st. Den Thompson 5th, to a packed house. Uncle Josh was as good as ever. He will return later in the season. Lawrence Barrett played in Yorick's Love 6th, to a large and well-pleased audience. Co. good. He was under the management of F. P. Colby of this city, who also played the co. at Concord 5th. Haverly's Mastodons are billed for the 12th. They have put out some very fine printing. Booked: All the Rage April 2; Josh Hart's Novelty co., and Mary Anderson are coming soon; no date announced.

CONCORD.

A very fine audience was present at the Opera House the evening of the 5th, to witness the presentation of Yorick's Love by the eminent tragedian, Lawrence Barrett, supported by one of the best companies that has ever visited Concord. The play was magnificently rendered, all the parts being ably filled, and care and judicious elaboration bestowed upon detail, so that the whole formed a fine performance. Joshua Whitcomb 19th, and is pretty sure to have a big house. All the Rage, under J. M. Hill's management, follows.

Maine.

PORTLAND.

Theatre: Closed this week. Booked: 11th, Denman Thompson in Joshua Whitcomb; 12th and 13th, Tony Pastor's Burlesque co. in Go West on the Emigrant Car, under management of H. J. Sargent.

Music Hall: Closed. The California Minstrels have cancelled dates, and it is reported that they have gone to pieces.

City Hall: 5th and 6th, Little Corinne Opera co. in Magic Slipper. The piece was well put on and finely rendered. The co. comprises many of the members of Murphy's Miniature Pinafore Crew, and all show fine training. The variety features of the performance were of the best; particularly good was the clog dancing of the Daly Brothers, while Little Corinne and Blanche Sherwood were very fine in their specialties. Little Corinne has a wonderful voice, and sings with power and expression; she acts with an ease and grace which betrays the born actress, and deserves all the praise lavished upon her. The co. gave their performance to good business. Booked: 15th, Haverly's Mastodons.

New Jersey.

NEWARK.

Grand Opera House: No shows during the past week. Booked for the 11th, Pirates of Penzance, with D'Oyley Carte's original Fifth Avenue Theatre co.

Newark Opera House: 5th, 6th and matinee, An Arabian Night was given to fair houses, by a very good company. They might do even better if they were to come again.

Waldmann's: 8th and week, George France and Ethel Earle in the romantic drama, Wide Awake. Specialties: Four Planets, McDermott, Sheehan, Kennedy and Haley; Allie Drayton, Louise Vavasour, Bryant and Saville.

Item: Booth's Academy, late Metropolitan, met its customary fate Saturday afternoon in the shape of levies made on the effects of the place, at the instance of the performers and musicians, to whom the management was indebted for unpaid salaries. It is stated that the liabilities in this direction are upward of $1,200. Another manager—of which functionary the theatre appeared to possess an inexhaustible supply—turned up at an interesting stage of the proceedings, and threatened to reopen in a fortnight, but the fulfillment of the same may be doubted.

JERSEY CITY.

The Academy is closed this week. Three nights last week the Pat Rooney comb. played to fairly good business. Mr. Palmer has made no plan for the house, but will probably rent it when he can. Jersey City is a bad show town, and always will be.

Pennsylvania.

PHILADELPHIA.

Walnut: The Union Square co. appeared in French Flats on Monday, before a very large audience. Mr. Goodwin is one of our ablest managers, and offers none but the best and latest attractions to his patrons. 22d, F. C. Bangs in Joseph Balsamo.

Park: H. C. Jarrett's co. appeared in two and a half hours' fun on the steamer Bristol Monday, before a crowded house. The piece deserves its title, as one has two and a half hours' fun indulged in by an excellent co. 22d, John T. Raymond.

Arch: Mahn's Fatinitza co. will undoubtedly draw full houses every night this week.

Broad: The Pirates of Penzance is still in the full tide of success.

Chestnut: The Wedding March is repeated this week. It is preceded by the play Hunted Down. 15th, W. E. Sheridan opens a brief engagement.

Wood's: Mrs. Lizzie Price Fechter entered upon the second week of her engagement Monday, appearing in East Lynne and the Marble Heart. Last week she drew good houses. At the matinees Lillie Hinton appears in Jane Eyre.

North Broad: Closed. Injunction prohibiting production of the Sea Cadet is continued.

New National: Pat Rooney's comb., which drew jammed houses a few weeks ago, has been re-engaged. This excellent troupe will again fill the house nightly this week.

PITTSBURG.

Opera House: The Ada Cavendish comb. is a good organization. The members efficiently sustain their several parts, and in some instances marked histrionic abilities are displayed. Clancarty, The New Magdalen, Much Ado About Nothing, and Romeo and Juliet were given during the past week, with Miss Cavendish and S. W. Piercy in the leading roles. Both sustained their parts excellently, and won commendations from press and public. The business done—though not large, owing to the counter attractions—was certainly encouraging enough to the management to warrant a return. This week will mark the production of the dramatic success of the season, Bartley Campbell's My Partner. The town has been thoroughly billed, and a large week's business is anticipated. 15th, The Danites; 22d, An Arabian Night, under Mishler. 29th, The Galley Slave.

Library Hall: Mahn's Ideal Comic Opera co. gave us Fatinitza during the past week, and succeeded in drawing good-sized houses. The co. is very evenly balanced, and on the whole quite strong. Jeannie Winston in the dual role of Vladimir and Fatinitza, and Alice Hosmer in Princess Lydia, appeared to advantage. Izzet Pasha's wives and the Russian Cadets completely captured the hearts of our susceptible youth. Vincent Hogan and W. A. Morgan made hits in their respective parts, while A. H. Bell as Mustapha kept the house in a constant uproar of hilarity. The opera was well received. The co. open in Philadelphia 8th for two weeks, and then go to Brooklyn 22d, where they produce Boccaccio, their new opera, for the first time.

Williams' Academy: Large and enthusiastic audiences attested public approval of the performances as given at this house during the past week. A varied programme, made up of acts and sketches, and concluding with the burlesque, Mike Dorsey's Flatinitza, constituted the bill. A revival of the Funny Men we Meet, by Shay, Thomas and Neery, and the favorable reception thereof, proved the popularity of the sketch. This week the New York Ixion Burlesque comb., in conjunction with novelties by the regular co.

Diamond Street Varieties: Well-pleased and good sized audiences nightly congregated within the walls of this cosey house during the past week. A female minstrel scene, with a variety olio of rather meritorious acts and specialties, made up the bill. This week the co. will include Daisy Kernell, Ida Willis, Lillie De Witt, Maggie Chrystie, Ward and Wells, Joe Creamer, James Carr and Charles Benedict. The Pirates of Penn Street will conclude the performance.

Lyceum: Callender's Minstrels concluded a four-nights business 6th. The engagement was noted for nothing except the rather poor business done, and the antiquated character of the jokes as perpetrated by the four end men. The songs and acts were only passable.

Trimble's Standard: The uncertainty of the exact date of the reopening of this house has become indeed a certainty. Last week I was informed that the house would surely reopen on the 8th. The 8th has now arrived, and I am informed that Mr. McDonald has gone to Cincinnati, but will return in time to reopen on the 15th. Thus the matter stands.

Items: The Pirates of Penzance (co. No. 3) will be at Library Hall week beginning 15th. Strakosch has asked for the week of 22d, at Library Hall, having canceled his four nights beginning 9th.—Louise Montague was so seriously affected with the "Pittsburg grip" during the past week that she was unable to appear at the Academy.—Owing to a misunderstanding in regard to the salaries to be paid the different members of the orchestra engaged in this city for Fatinitza, a lawsuit will probably be the result. Mahn claims the orchestra was engaged to play at $15 per week each, with a fair advance for the leader, while the musicians claim $18, and $36 for the leader. An attempt was made to attach the effects of the co., but it being Sunday morning no action could be taken. Mahn says he is willing to settle the matter as proposed by him at any time.—It is rumored that Lillian Spencer has been engaged by S. M. Hickey for next season.—Forepaugh's show will be here the first week in May.—Two combinations organizing in this city will shortly take the road. Mary Orton is at the head of one, and John Kinlan leads the other. New Yorkers are said to be interested with Kinlan in his venture.—Dr. James L. Thayer proposes to take the road with his wagon show, beginning in May.—Clancarty, as produced by Ada Cavendish and co. the past week, received its initial performance in this country at the Opera House in 1874. Edwin Adams played the part of Lord Clancarty.—The NEW YORK MIRROR arrives in this city every Thursday morning, and can be found upon the news stands of W. W. Edgar and John W. Pittock in Fifth avenue.

BRADFORD.

Opera House: Oliver Doud Byron in Across the Continent, drew big house 2d. Gilbert and Sullivan's Co. "C" produced Pirates of Penzance 5th. Every seat in the lower part of the house and many in the gallery were sold. Receipts at the door about $800. Minnie Walsh as Mabel, Gen. Stanley's youngest daughter, carried off the honors of the evening. Bob Burdette lectured 10th. Gill's Goblins 12th and 13th. Mr. and Mrs. Chanfrau are booked for afternoon and evening performance 20th. Philip Phillips, the Singing Pilgrim, warbles 27th.

Academy: Departures 6th—Harry McAvoy and Emma Rogers, to Booth's, Newark; Roselle, the LaRose Brothers, to Cleveland; the Lee Brothers and Howard Dorr and son, to Pittsburg. Retained: P. C. Foy, Mason and Wesley, Maude Leigh, Devlin and Tracy, and the McCain Sisters. New people 8th: Julia and Sol Aiken, Dutch comiques; Prof. Quinlan, legless trapeze performer; the midget O'Briens, double trapeze act; Reynolds and Cogill, negro biz.; Genis Havre, song-and-dance, and Harry and Nellie Williams, society sketchists. W. M. Lynn, the manager, has resigned and gone to Philadelphia.

Theatre Comique: Bauer, Goodrich and Ripley are giving good entertainments.

DANVILLE.

Opera House: Powers' Comedy co., under J. D. Mishler, in Dr. Clyde to a fair and well-pleased audience on 1st. This is one of the best cos. that have visited us this season. 4th, Annie Pixley in M'liss to fair business. Miss Pixley as the Child of the Sierras left nothing undone, and filled the cast to the satisfaction of all. The balance of the co. are mediocre. Booked: Danites 13th.

READING.

Academy of Music: 5th, Juvenile Pinafore co., assisted by a chorus of one hundred boys and girls of this city, under the management of B. W. Hayes, gave Pinafore to a large and well-pleased audience, and repeated on 6th in matinee and evening performance to large business. The entertainment throughout was excellent and the chorus well-rendered. Booked: 9th, Edward F. Thorne, Carlotta Evelyn and co., under management of George H. Cassidy, in An Arabian Night; 11th, return visit of Dr. Clyde; 23d, Lawrence Barrett.

Item: Philip B. Lanman, formerly publisher of the Footlight, is at present acting as assistant manager, and is running cos. over Manager Mishler's Circuit.

ERIE.

Park Opera House: Oliver Doud Byron and co. 1st, in Across the Continent, to very large house. Kate Claxton and co. in A Double Marriage 3d, to good business, which her excellent co. deserved. A small party of juveniles styled the N. Y. Miniature Opera co., in Trial by Jury and Pinatore matinee and evening of 6th, to small houses. Booked: D'Oyley Carte's Co. "C" in Pirates of Penzance 8th; Gill's Goblins 15th; Mendelssohn Quintette Club 18th; Minnie Palmer's Boarding-School 20th.

POTTSVILLE.

Academy: Dr. Clyde was to reappear 8th, but canceled.

Item: Manager Mishler says amusements are less patronized during Lent in Pottsville than any other town in the Pennsylvania circuit—Frank Bangs in Joseph Balsamo after Lent.

EASTON.

The past week has shown the only hiatus in a most brilliant dramatic season, our Opera House having been without a tenant during the whole week. The Rentz-Santley Novelty co. is billed for the 9th. Lawrence Barrett has arranged to appear in Yorick's Love the latter part of the month, but the precise date is not yet fixed.

LANCASTER.

Annie Pixley and J. E. McDonough, supported by a strong co., played M'liss 1st, to a crowded house. 5th and 6th, W. H. Powers' Comedy co. in Dr. Clyde. Booked: An Arabian Night 19th; Lawrence Barrett 24th; Collier's comb. in Banker's Daughter 26th.

HARRISBURG.

Annie Pixley in M'liss, to a large and appreciative audience. Dr. Clyde 4th; The Danites 6th.

Delaware.

WILMINGTON.

Rentz-Santley Novelty Co. Business good, March 1. Booked: 8th, An Arabian Night; 10th, The Powers' comb. with Dr. Clyde.

Maryland.

BALTIMORE.

Ford's: Daly's Arabian Night held the boards for the entire week. The attraction was a fine one, and being heralded as something of note, succeeded in drawing well. It is a very pretty comedy, and as produced at this house was doubly attractive, not only because of the efficiency of the cast, but as well for the admirable and tasteful display of the stage decorations. The scenery was fine, and sustained the reputation of the house of not doing things by half, but having everything in first-class style. The comedy may be called a tangled mystification, for everything is very much mixed; but at last all is cleared to the satisfaction of every one. In it there is plenty to amuse. It is a continuation of funny episodes, which keeps one livened up to the keen sense of the ludicrous. Of the cast I would mention the following as deserving of commendable notice for their excellent conception of the characters sustained: Maggie Harold as Maybloom, Mrs. Charles Poole as Mrs. Weebles, Annie Wakeman as Mrs. Louise Sprinkle, John Drew as Mr. Alexander Sprinkle, Harry Lacy as Herbert Rumbrent, and George Parkes as Lafayette Moodle. Mabel Jordan, who was to have played the part of Rosa Maybloom, being indisposed, Maggie Harold was telegraphed for, and arrived in this city 8 o'clock Monday night. For this reason Miss Harold is entitled to more than mere mention. She acted the part in such an exact manner that no one knew of the change in the cast. This week Kiralfy Brothers' Tale of Enchantment. 15th, John T. Raymond. 22d, Pirates of Penzance.

Holliday Street Theatre: Not for some time has this house had such large audiences. Smith's Tourists in the Pullman Palace Car seem to have taken hold of the people here—so much so that, according to my idea, they are "not all right up to the present time." The plot of the Tourists is as outrageously absurd as it is extremely amusing. William H. Bray, as the detective in the first act, should drop his negro parlance, and, instead of "missus," should say "miss" or "madame." He should remember that he hasn't burnt-cork on in the first act. Henry Watson, as Willienhuber, the conductor, the book agent and Hans Weller, is the same in each character. W. Mestayer is THE ONE of the company. Of course he is excellent, and is so in everything he does. James Barton is too effeminate as Sir Henry Cashmere. Rosa Cooke, the soprano of the co., is remarkably good. She has a clear, rich voice of good compass, and sings with expression and ease. The rest of the company are good in their different lines. This week, Oliver Doud Byron in Bound to Succeed. 15th, My Partner.

Academy of Music: This week, Princess Toto, under management of H. W. Montgomery. The orchestra on Monday night will be directed by Frederic Clay, the composer. 15th and week, Fisk University Jubilee Singers. Easter week, Boucicault's Shaughraun, for which Manager Ferguson is making elaborate preparations.

New Central Theatre: The programme as given during the week was one that gave undoubted satisfaction. The olio and drama was in all respects exceedingly well rendered. In the variety the following appeared: Viola Clifton, change artist; Kelly and Ryan, the magnates of the variety stage; Johnny Patterson, Irish clown; Billy Lester in "nonsensicalities," and Miles and Larue, double bar performers. The drama for the week was the old and well-tried Oliver Twist, with W. H. Southard as Fagin the Jew. This week the Carrolls in The Italian Padrone.

Front Street Theatre: Robert Stickney's Imperial Circus has had a fair run during the week. It is really deserving of better patronage than it has so far received. The acts were all good, especially the vaulting of Robert Stickney, which is simply wonderful. The clowns had some new jokes, which is a good feature. Clowns have for the past ten years had the same old stale jokes, and to see a departure from this standard rule is exceedingly encouraging for the ring. This week, second and last of the Imperial Circus.

Items: March 17, at Ford's, benefit for the Irish Relief Fund—The Stickney Family of the Imperial Circus made their first appearance in the ring twenty-two years ago at the Front Street Theatre in this city.

District of Columbia.

WASHINGTON.

National Theatre: Mary Anderson to crowded houses, appearing as Evadne, Juliet, Parthenia, Julia and in Love. The coming week she gives Romeo and Juliet, Lady of Lyons, The Hunchback, Love, Fazio and Meg Merrilles. Her first appearance in Washington nearly four years ago was in Fazio. Oliver Doud Byron 15th.

Ford's Opera House: French Flats was not very successful, and we are sorry that such a really fine co. were not seen in a play more worthy of their efforts, and that would have been more profitable to the management. John T. Raymond appears this week in Wolfert's Roost and as Colonel Sellers. Kiralfy's Enchantment 15th.

Theatre Comique: John and Maggie Fielding, the Romelli Brothers, John W. Ransone, Chas. O. and Gertie Seaman, Lester and Williams, Raymond and Murphy. The Larues, Hines and Blossom, Daisy Remingtons, and Alf and Minnie Wallace in the drama of the Highwayman of Paris.

Items: The Levy concerts at Lincoln Hall 4th and 5th were well patronized. The first evening, Mrs. Frazer-Linley being ill with a cold, Eva Mills sang in her place, to the delight of her friends. The next evening Mrs. Frazer-Linley appeared, and as one of the morning papers put it, "created a sensation." She was, perhaps, not recovered from her cold; at any rate a prima-donna who reads her music with eye-glasses and sings no better than she did, can only "create a sensation" of amusement, not pleasure. Levy was recalled again and again.—The Fiske Jubilee Singers give four concerts in Lincoln Hall 8th, 10th, 11th, and 13th.—Eva Mills sang the soprano part in Sullivan's Prodigal Son, rendered at the Congregational church 3d, by the Philharmonic Society. The lady has accepted the position of leading soprano at All Souls' Church.—The Second Athenæum Club Concert takes place at the Congregational Church 10th, the Peabody String-Quartet, Miss H. A. Hunt, soprano, and Mme. Annette Falk-Auerbach, pianist, appearing in a varied programme.

Virginia.

RICHMOND.

Theatre: Closed last week. Baird's New Orleans Minstrels 8th and 9th; Jas. Murphy 11th, 12th and 13th. No other engagements announced until April 9, when Emma Abbott will appear for four nights.

Comique: Business fair; No new faces last week. Beele Cushing, who was booked for the 1st did not appear.

Item: E. W. Hoff, who sang Ralph in Ford's Pinafore co. the first of the season, is now residing in this city, and is singing in the Monumental church and Jewish Synagogue choirs.

LYNCHBURG.

Opera House: Barney Macauley gave Messenger from Jarvis Section 1st, being his second visit this season, to $500 house. Uncle Dan'l will be welcome whenever he comes.

Item: There is a growing taste for theatricals here.—I congratulate the NEW YORK MIRROR on its enlargement and fine pictures.

West Virginia.

WHEELING.

Opera House: There have been no attractions the past week. The Kate Claxton comb. is booked for 8th and 9th.

Item: The Academy of Music will be opened 8th by a variety co. from Pittsburg, under the management of Thomas Furlong.

Louisiana.

NEW ORLEANS.

Milton Nobles is playing a good engagement this week at Bidwell's Academy of Music. His opening last Sunday eve was very large. On the 4th the Firemen's anniversary and parade brought another full house. Fred Paulding, with Frank Lawler's Dramatic co., opened at Hall's Theatre, Sunday, Feb. 29, to a small house, with no improvement during the week, though he made a hit in Hamlet. No other theatres open in the city. Milton Nobles goes through Texas. Paulding returns over the route he came, via Mobile, Montgomery and Atlantic cities. Next week, at the Academy, Barney Macauley and co. Miss Neilson comes to Hall's for two weeks. David Bidwell, the veteran manager of our city, has purchased the St. Charles Theatre property. He announces his intention of putting it in thorough repair during the Summer, and running it next season in connection with his popular Academy of Music. The St. Charles is a very large and fine theatre—by far the largest in the South. It occupies a lot 80 feet front, and 175 feet deep. Mr. Bidwell can now play spectacular entertainments, grand opera, etc., the house having a stage 65x80. Seating capacity of the house, about 3,000. It is in the same block as the Academy of Music, on St. Charles street, Mr. Bidwell owning the Phoenix House, which is the property sandwiched between the two theatres. Mr. B.'s well-known enterprise and knowledge of the business is an assurance that these houses will be the leading places of amusement in New Orleans.

North Carolina.

CHARLOTTE.

Opera House: Joseph Murphy and his excellent co. 1st and 2d, in Kerry Gow and Shaun Rhue, to large and appreciative audiences. Barney Macauley reproduced Uncle Dan'l 3d; and the good impression he left here by his last visit has evidently not yet died out, as one of the largest audiences of the season greeted him on his return. Macauley's engagement closes the present season at our Opera House, as no other companies are booked, but it is to be hoped that we may catch a few companies on the wing.

Georgia.

COLUMBUS.

Springer's Opera House: John T. Ford's comb. opens for two nights, putting on our boards for the first time the Galley Slave, 3d; Fun on the Pacific 4th, and a matinee. Reserved seats all sold for the Galley Slave.

SAVANNAH.

Emma Abbott Opera co. filled the boards 1st, 2d and 3d, to good business. Miss Abbott's singing was much admired; in fact, she had good support and gave entire satisfaction. John T. Ford's Dramatic co. followed 8th, 9th and 10th and matinee.

ATLANTA.

De Give's: Ford's troupe closed a four-nights engagement, with matinee, Feb. 28, to very satisfactory business. The last night was a benefit for the Young Men's Library Association, tendered by the generosity of Manager John T. Ford, on which occasion Fun on the Pacific was presented. Return of the Emma Abbott English Opera co. in Faust 4th, in aid of Y. M. L. building fund, and was attended by an enthusiastic and crowded audience. Miss Abbott displayed great dramatic power and superb execution. The support was unusually fine, to the satisfaction of all present. The Weathersby-Goodwin Froliques 5th and rest of this week. Barlow, Wilson, Primrose & West's Minstrels billed for 11th.

Canada.

OTTAWA.

Mr. Scott-Siddons is billed for 9th and 10th, and a matinee on 10th, for all of which she has the special patronage and presence of his Excellency the Marquis of Lorne and H. R. H. the Princess Louise. Herr Bandmann opens 15th for week. On 17th he gives a special matinee and night performance under the patronage and presence of the Marquis of Lorne and H. R. H. the Princess. One-third of the receipts are for the benifit of St. Patrick's Literary Association. House sure to be packed. The Holmans are engaged to play the week ending March and the first of April, and give in all eight performances for Orange Hall gift week and prize entertainment.

Items: THE MIRROR is now on sale at Carruthers' news depot in the Post-Office.

TORONTO.

Grand Opera House: 3d, Mrs. Scott-Siddons; balance of week, Bandmann's co. Tonight (8th), McDonnell's co. in H. M. S. Parliament.

Royal Opera House: Grau's French Opera co. for three nights and Thursday matinee, but sorry to say few Torontonians had the pleasure of seeing the grandest event of the season. This week M'liss.

ST. CATHARINES.

Things have been rather quiet in theatricals this week. Monday night Gill's Goblins played to a slim house. They are a good co. and have a good play, but they don't have enough pictures on the walls. Wm. Gill and F. B. Wilson kept the audience in roars. Chas. H. Drew and the ladies, Amy Gordon and Elmor Deering, sustained their parts well. We wish them success.

LONDON.

Holman Opera House: The Bandmann Tragedy comb. 1st, in Merchant of Venice, to a large house.

Mechanics' Hall: E. A. McDowell's comb. 5th, one week.

HAMILTON.

Mechanics' Hall: 2d and 3d, Daniel Bandmann and co., to very light houses in Narcisse and Richelieu.

Texas.

Tremont Opera House: Owing to Emma Abbott having canceled all of her dates in Texas, the boards will be empty for the next week. Miss Abbott no doubt would have drawn a good audience. The week following we are to have Milton Nobles in the Phœnix. Agnes Herndon and her co. will appear later.

Brooklyn.

Academy of Music: The Spring season of Her Majesty's Opera troupe was inaugurated on Thursday, the 4th. The occasion was made especially important by the first appearance in this city of Marimon. The opera selected was La Sonnambula, presented with the following cast: Elvino, Brignoli; Conte Rodolfo, Del Puente; Alessio, Grazzi; Un Notaro, Rinaldini; Lisa, Mlle. Robiati; Teresa, Mme. Lablache; Amina, Mlle Marimon. The audience was an unusually brilliant one, and also large in numbers, but very few vacant seats being noticeable, and these only in the immediate vicinity of the band. Marimon, as she stepped to the footlights, met with a very cold reception, only a scant ripple of applause being audible. But long before her first aria, "Come per me Sereno," was finished it was evident that she had established herself most favorably in the estimation of her hearers. This good opinion continued to grow steadily throughout the evening, and culminated in such a storm of applause as but few artists have ever received on these boards, when the fair cantatrice had vocalized the last note of the ever to be admired "Ah non Guinge." Marimon was in excellent voice, and seemed to be most eager to create a favorable impression. That she succeeded cannot be gainsayed, and henceforth the name of Marimon will without doubt prove a strong card with our public. Brignoli, who has not been heard here for an extended period, was welcomed in a manner that must have satisfied him that he is still most kindly remembered. Time has dealt very gently with him in the way of voice, and to-day Brignoli sings almost as powerful and sweetly as when many years ago I (then a little boy) first heard him in Il Trovatore, in which his Manrico was accepted for years as the ideal rendition of the role. The two arias for the tenor, "Vi Ravivso" and "Ah Parche non posso Odiarti," were given by Brignoli with a correctness of intonation and ease of execution that even in a tenor of twenty or thirty would have been most commendable, but which in a man past the meridian of life deserves to be recorded as marvelous. The famous quartet, "Rea non Son," has rarely been sung as well as it was rendered on this occasion, by Marimon, Lablache, Robiati and Brignoli, it meeting with an imperative recall. The orchestra under Arditi, was perfect, and the chorus, as usual, unexceptionable in voice, but for the most part hideous in mien. We noticed in the lobbies during the entre actes, and also when the audience was leaving the building, a universal expression of satisfaction as to the completeness of the representation, and the fidelity with which all promises had been fulfilled upon the part of the management, Mr. David Taylor, a well-known resident of Brooklyn, under whose sole direction (so far as the business management is concerned) nearly all the musical entertainments at the Academy of Music during the past two seasons have been given, is associated with Messrs. Mapleson and Haverly in the present season of opera at this establishment. Aida is announced for this Thursday, and representations are set down for the evenings of March 18 and 25.

Haverly's: Herrmann the Prestidigitateur, assisted by his wife, Mlle. Addie, made his appearance last week, after an absence from this city of nearly two years. As a prestidigitateur Herrmann is clever, possessing a deftness that is almost incomprehensible, but his indistinctness of expression renders a large portion of his conversation almost unintelligible, which detracts greatly from what would otherwise prove enjoyable. Herrmann's programme was diversified by the grotesque specialties of the acrobatic Lorellas and the ventriloquistic skill of Val Vose, who is too thoroughly English in his style to make a success in this latitude. The attendance of the week averaged good, but not unusually large. This week, J. W. Colher's Union Square comb. appears in the Banker's Daughter.

Park: That the name of the Black Crook has not yet lost its potency in drawing large crowds, was illustrated by the overflowing houses last week. The sterner sex largely predominated. The ballet, which was small in numbers, was led by De Rosa and Vallios, and appeared to good advantage, considering the limited size of the stage. The cast was made up in part of some of the stock belonging to the house, George Edeson being the Greppo, and Otis Skinner "doubling" Count Wolfenstein and Zamiel. Mrs. J. W. Brutone, who was formerly a favorite member of the late Mrs. F. B. Conway's co. at the old Brooklyn Theatre, met with a hearty reception as Dame Barbara. Nellie Larkelle as Stalacta captivated the heart of more than one of the City Hall politicians, who are all steady frequenters of this theatre. Dion Boucicault in Shaughraun is the current week's attention.

Hyde & Behman's: A sketch originally introduced by Sam Rickey, and one that was a prime favorite in New York some seasons since, under the name of The Rehearsal, was the main feature of last week's bill, it doing duty by the title of Barry's Old Man, the leading part being filled by the popular comedian of this place, Billy Barry. The specialty artists numbered Thompson and Waldron, Hebrew delineators; Pettit and White, song-and-dance men; Cleony and Ryan, Dutch comedians; Niles and Evans, in jokes and witticisms; the Four Planets, McDermott, Sheehan, Kennedy and Haley; Flora Moore, imitations of Pat Rooney; Mollie Wilson, serio-comic; interspersed with the sketches False Colors and A Sunday Shave. Business throughout the week was good, the opposition a few blocks away making no apparent diminishing in the attendance.

Opera House: This establishment, after a long period of closure, was reopened under the management of H. W. Budlong on Monday, March 1. James F. Crossen, so long identified with the Comique and Eagle Theatres of New York, when under Josh Hart's direction, is engaged here as director of amusements. The programme for the opening week excelled rather in quantity than in quality. The performers included Lizzie and Carrie Prescott, Addie Farwell, Minnie Chapin, Jennie Glary, Ella Mayo, Geyer and Mackie, the three Braziers, Lester and Williams, Morgan and Mallen, Dilks and Wade, and the French Troupe Davene, the whole concluding with the afterpiece of Slattery's Boarding-House. The Davenes constituted the magnet of attraction, and though their feats are most wonderful and daring, a feeling of disgust rather than of admiration is excited in seeing the female form subjected to such rough and unnatural poses and exercises. Houses of satisfactory size were drawn during the week; whether it will so continue remains to be determined.

Items: A piece entitled Our Bijah, enacted by one Henry Belmer, is announced for representation at the Olympic this week.—The Court Square Theatre remains without a tenant.—Messrs. Kingsley, Keeney & McCue, the owners of the Brooklyn Theatre, are going to have a new curtain painted this summer for Manager Haverly, to replace the ill-appearing daub that at present greatly detracts from the otherwise beautiful ensemble in Haverly's charming theatre.

THE USHER.

Mackaye's professional matinee was a professional matinee in every sense of the word. Unfortunately most of the similar performances that have been given heretofore have borne about them a savor of cheap advertisement—the presence of a few actors and actresses serving to attract a gaping crowd of brainless young men and silly chits of school-girls, bringing thereby an extra supply of lucre into the treasury of the theatre. But I take note that none of this goes to the company, who are expected to tender their services for the additional work. But Steele Mackaye's matinee was given in the right spirit; all financial considerations were cast aside, and none but professionals were admitted to the theatre last Thursday afternoon. There were many celebrities present. Among others I noticed Mr. and Mrs. Lester Wallack, Rose Coghlan, Laura Don, Frank Mayo, John Gilbert, Ada Dyas, Stella Boniface, Joaquin Miller, Maze Edwards, Nat Salsbury, Nellie McHenry, John Gourlay, Helene Dingeon, John Webster, Augustin Daly, Bartley Campbell, William Henderson, Frederic Robinson, Edward Rice, Tony Pastor, Charles Fisher, Ed. Harrigan, Tony Hart, George Clarke and a great many more. Hazel Kirke never was presented before a better pleased or more appreciative audience. The working of the double stage was of course exhibited.

Happening in at Mr. Gardiner's office yesterday, I found collected in an interesting group Marcus Mayer, M. B. Leavitt and that exceedingly gusty young dramatist, journalist and passive actor in numerous assault-and-battery recreations, Mr. Sydney Rosenfeld. Mr. Sydney Rosenfeld was in good humor. He pranced about with that innocent spirit of effervescence ascribed to the rural lambkin on the hillside: he smiled; he laughed; he chucked everybody under the chin in a gentle, playful way; he raised his voice to a pitch never attained by any other living dramatist; he told a bystander that he was Mr. Sydney Rosenfeld, the author of the great, the only, the original Dr. Clyde; in short, he was rampant with boyish delight. I asked the cause of all this felicity. "The cause? Just got an order from Leavitt for an alleged play—one act—five hundred dollars—hooray!" and the enthusiastic Mr. Sydney Rosenfeld leaped over the stove in the forgetfulness attendant upon his delight. "Say, Mark," said he to Mr. Mayer; "must give THE MIRROR an ad—always treat everybody well—treat them well—write out a half-column ad!" Marcus Mayer imbibed some of the fire of the frenzied young man, and his pencil flew over the paper with lightning-like rapidity. Sydney overlooked the MS. "Very good—one thing missing;" and he interlined—"A satire in one act, for which the author receives the sum of $500." Mayer looked up in surprise. "What's that for?" he asked. "Why," replied the impetuous Sydney, "to let the people labor under no mistake concerning the length of the piece. A one-act piece I will write for $500, but a three-act piece I would not touch for less than three times that amount. My terms are $500 per act." Mayer glanced up at him. "O, thunder!" he exclaimed, and he threw the copy into a waste-paper basket. This is why there is no advertisement of Rosenfeld's new piece in our columns this week.

Mr. Locke, the manager of the Bush Street Theatre, California, will produce The Pirates of Penzance the 5th of April next, although no arrangement has been effected between the manager and D'Oyley Carte.

A person attended the Fifth Avenue Theatre night after night, paying for his seat each evening at the box-office. He observed the opera carefully each evening, and, carrying the various melodies and choruses home, transferred them to their proper form, and in time had the complete score of the opera as well as the words of the libretto, in full, and ready for use. The MS. was then transferred to Mr. Locke, who put the opera at once in rehearsal.

A similar case has before been tested in the courts, and has been shown to be perfectly legal, on the ground that a man's brains may be justly applied to memorizing a play or other dramatic production, if he pay for admission to see the piece in question, although he has no right to steal the work if accorded gratuitous entrance to the theatre, or if he obtains it by any other means than that of simple memory.

Mr. Locke was compelled to take this step through the neglect of D'Oyley Carte, the accredited agent of Messrs. Gilbert and Sullivan. He desired to give the San Franciscans the novelty, and treated directly with Mr. Carte in reference to securing it. After the first arrangements Carte remained silent, putting him off with various and multifarious pretexts and excuses. As preparations had already been made on the strength of Carte's preliminary talk, and as he could not afford to disappoint the public expectation, the California manager determined to act for himself, and has carried out his intention as detailed above. I believe Mr. Locke is willing, if some of the voluminous red tape surrounding the business affairs of Gilbert and Sullivan be done away with, to receive fair overtures from Mr. Carte, and do by him the proper thing. This not succeeding, he will produce the Pirates at his theatre, as I have said, the fifth of next month.

Tompkins and Hill of Boston also share Mr. Locke's disgust for the business direction of the colaborateurs' matters, and on their refusing to make any offer for New England, save the extortionate one of $20,000 for the right, they have concluded to produce the piece willy nilly against the other company sent out by the authors. If Mr. Carte and his partners were not so elated with their mushroom successes they would have a better and more considerate regard for the welfare of their own individual pockets, which have already been copiously lined and dispatched to Europe with American gold.

A discharged editor of the NEW YORK MIRROR is in the habit of representing himself as being still connected with the paper. He does this for the purpose of securing favors from the theatre managers in New York. We warn these managers against him. The young man is in the employ of a firm in Philadelphia who print programmes. They are probably not aware of his methods in New York, or they would feel grieved. The unfortunate part of the matter is that the father of this young man is a very respectable old gentleman. But he has been terribly cursed in the fruit of his loins, and is weighed down with sorrow over the fact that his family of sons have never brought him any promise. However, we have only to do with that one who was formerly in our employ. He is callow—which is in his favor; he may attain to manhood in time. We hope he may for his respectable old father's sake; for his offspring are a constant trouble to him. The discharged employe of the NEW YORK MIRROR travels on his former connection with this paper. We have only one objection to mentioning his name, and that is this: The one consuming ambition of his life is to see his name in print in the NEW YORK MIRROR. We choose not to gratify him—more for his poor father's sake than anything else. It is a pity that HE should be so annoyed by the misdeeds of his children. The old gentleman may plead the youth of his boy; but there is certainly some defect in the bringing up of a lad who goes the way this one is going. If the parent pleads that the boy is under age, then we demand that he interpose his authority. We certainly cannot hold the Philadelphia programme printers responsible, for they are more imposed upon than we. * * * However, we warn managers against a beardless youth, with averted gaze and a sort of Uriah Heep way of comporting himself—who may try to obtain favors from them by representing himself as being connected with the NEW YORK MIRROR.

PROFESSIONAL DOINGS.

—H. C. Jarrett intends to take Rice's Evangeline to England.

—Sidney France and Nat Goodrich think of "trying it on" in Australia.

—Charles Stevenson contributed $100 to the Herald Relief Fund last week.

—The report that the Mastodons and Megatherians are to consolidate is untrue.

—Billy Crane has purchased a house and lot at Cohasset.

—Mary Anderson begins an engagement at the Brooklyn Park next Monday.

Neilson will play a short engagement at Booth's in April.

—Seven companies are now traveling with Bartley Campbell's plays—most of them doing well.

—H. C. Jarrett intends to take a company to England with Rice's Evangeline.

—The veteran James E. Murdoch plays at the Chestnut, Philadelphia, April 26, one week.

—Neil Burgess will present his amusing Widow Bedott at Haverly's N. Y. Theatre on the 15th.

—Billy Emerson has signed with Haverly for three years at a very large salary. How he DOES absorb 'em.

—April 5 Mahn's Opera company commences a three weeks' engagement at the Philadelphia Chestnut.

—Mr. Terris, the leading man for Wallack's next season, comes to our shores with a strong foreign reputation.

—Adelaide Neilson will play a short engagement at Booth's Theatre after Edwin Booth's engagement terminates.

—There is no foundation for the report that A. M. Palmer intends giving up the Union Square Theatre next May.

—Emma Loraine, a rising young actress at Wallack's, much resembles Maud Granger.

—Buffalo Bill and his company will begin an engagement at the Howard Athenæum, Boston, on the 22d.

—Prof. Tom Allyne is in the city. He leaves this week for the South and Southwest.

—The business of Fanny Davenport, Mary Anderson and Lotta is reported very large everywhere.

—Emily Delmar, a very pretty young actress, will play Raitch in Pique during Fanny Davenport's engagement at the Novelty, Brooklyn.

—Haverly's Mastodons go to England during the Summer opening at Her Majesty's Theatre, London, immediately following the opera season.

Barlow, Wilson, Primrose & West's Minstrels are en route South, opening soon at Bidwell's Academy of Music, New Orleans. Their business is reported large.

—Elliott Dawn opens the Standard for four weeks with privilege of extension, May 24, producing his successful play, Prejudice, with Kate Girard in the principal role.

—John Pardy, of the up-town office Metropolitan Job Printing Office, is showing enterprise in pushing the business of the concern. John is a genial and popular young gentleman.

—Florence E. Thropp (Little Dorrit made quite a hit at Harry Miner's last week. She played the child in The Banker's Daughter on the road, and the little lady was favorably noticed everywhere.

—Gill's Goblins will hereafter be known as Mitchell's Pleasant Party. Manager Mitchell writes: "We are meeting with great success, and this company will be one of the greatest cards traveling next season."

—Sydney Rosenfeld has accepted an offer from M. B. Leavitt to write a one-act satire on the satire of the Pirates of Penzance, for the sum of $500. The piece will be called Penn's Aunts Among the Pirates, and will be entirely original both in text and music.

—That was a characteristic Albanian who, while Mary Anderson was looking and acting her most bewitching, exclaimed to a friend, in the height of his enthusiasm: "I would rather be the accepted lover of that girl than be a census enumerator."

—N. S. Wood played Anatole in A Scrap of Paper at the Grand Opera House last week, and played it capitally. He was the Anatole at Wallack's last season, and pleased the management so well that he was re-engaged for a later production of the piece, but Western engagements prevented his being cast.

BYRNE'S DESERTED WIFE.

She Tells the Story of Her Troubles in the Jefferson Market Court.

[From the Sun, March 5.]

The examination in the case of Laura E. Byrne against Charles A. Byrne, for abandonment and non-support, was begun by Justice Otterbourg, in the Jefferson Market Police Court, yesterday. John D. Townsend and Major Noah, attorney of the Commissioners of Charities, appeared for Mrs. Byrne, and Col. John R. Fellows was counsel for Byrne.

Mr. Townsend asked Mrs. Byrne how long since she had received support from Byrne. "Not since he left me on Oct. 5, 1879," she said. "I have no means at present."

When cross-examined she said: "I was married to Byrne on the 19th of October, 1873, and continued to live with him thereafter. I was married before in 1869 to H. Louis Timian, a broker. He was dreadfully ill and abused me. I left him finally in 1870. I saw him again in 1871, on the day before he left for Germany. I have not seen him since. I don't know where he is, or whether he is living or not.

"When Byrne abandoned me he left with me the household furniture and the horses and carriage, all of which I had paid for with money received by taking boarders. He did not leave me a cent of money. I sold the horses and carriage at auction for $250. The following Saturday I received $25 at Byrne's office. He has not offered me any money since. When the $25 was exhausted, I saw an advertisement in a newspaper for a lady canvasser. I went to Petter & Galpin's, booksellers, and they engaged me to canvass their 'Shakespeare.' I was in debt to the landlord and owed other bills. I earned $53 the first week and about $50 the second week. I then received an offer of the position of dramatic editor on Frank Leslie's newspapers. I accepted it. Then Byrne attacked me in his papers, and I had no courage to work. I could not go on. When I went into the street I thought: 'What do people think of me?' I had trouble in letting my rooms, as people were afraid to come there. I received about $50 from Mr. Leslie and $40 from rent of rooms. I had some jewelry and I pawned it. I have no means and no money is due me. If I had, be sure I would not ask Mr. Byrne for it. I am the plaintiff in a suit for the possession of the Dramatic News. I claim the ownership. Mr. Byrne himself swore in court that I was the sole owner. I sue for $10,000. It is disputed that I own any part of it."

Justice Otterbourg asked: "If you receive no relief, will you become a burden on the county?"

"If Mr. Byrne would only leave me alone I could get along."

Mr. Townsend told her to answer the Justice's question. She said:

"But it is such a hard question. I will say—at present—yes! From 1871 to 1873 I heard nothing of Timian. In 1872 a Mr. Arthur Thiele, who came from Germany, told me he was dead. Mr. Byrne, himself, among the first, came to me and said: 'Now he is dead, we can be married.' I was just as sure he was dead as I am sitting here. He died of small-pox. We didn't like to speak of him. It was agreed between Mr. Byrne and I not to mention Timian at all. After the abandonment Byrne insisted that I should get a divorce from him. I said I would not, and that is the cause of the whole trouble."

Kate Keefe, a servant, was sworn as a witness. She said: "I have been with Mrs. Byrne for five months. She had to borrow the price of a dinner last week. She has no means, and owes me four month's wages."

Cross-examined. "I do all the housework and what little cooking we have. I don't think we have enough to eat; but I couldn't leave her. She was sick, poor, and in trouble. I didn't ask for my wages, as I knew she didn't have the money. She borrowed $2 from me last week. It paid for two days' meals. We don't live very high. She gave me the money back on Monday. She owes her months' rent now.

An adjournment of two weeks was asked for and granted to allow evidence to arrive from Germany. Justice Otterbourg required $20 to be deposited, to be given to Mrs. Byrne, hereafter, as allowance for the two weeks, in case the case is decided in her favor. Byrne's counsel paid the money.

Byrne at Bay.

[From the New York Herald March 5.]

The charge of abandonment brought by Laura E. Byrne against Charles A. Byrne was made the subject of an examination at the Jefferson Market Court yesterday. The complainant had her case presented by John D. Townsend, while Charles Byrne this time was represented by Col. Fellows. Mrs. Byrne was first called to the stand, and, in answer to the queries of counsel, stated: "I reside at No. 26 West Twenty-third street. I am the lawful wife of Charles A. Byrne. Since Oct. 5, 1879, he has not contributed to my support. I was married to him on Oct. 9, 1873, and continued to live with him up to the date of his abandonment. I had been married prior to that in 1869. My husband's name was Louis Timian or H. Louis Timian. As man and wife we lived together for a year. When we separated it was I that left him. I last saw him on the day before he left for Germany. I cannot recall how long that was after my marriage with him. I believe it was in 1870 I left him, and in 1870 I think he sailed. I have not seen him since, nor do I know where he is. I do not know whether he is living or not. When Mr. Byrne parted from me he left me no property. The house, furniture, horses and carriage belonged to me. I sold the equipage for $205."

"Did you not receive $25 from Mr. Byrne since you separated?" Mr. Fellows asked.

"That sum was handed me by a third party, but I received not another penny."

In answer to a question as to how she managed to exist, Mrs. Byres said that in correspondence to an offer made her by Messrs. Cassell, Petter & Galpin, she undertook to canvass a new volume of Shakespeare's works that had been issued, and had received about $50 during two consecutive weeks. Then she received a proposition to act as dramatic editor of a weekly paper of Frank Leslie's. For her journalistic services she had so far received $50. She stated that room in the house where she resided with her mother, she had let and received for it $10 a week.

"That means," said Mr. Fellows to the witness, "that in five months you realized from one source or another $500?"

"Whatever it was," Mrs. Byrne returned, "I was forced by the position I was placed in to dispose of it all, even to pawn such trifles of jewelry as I had." She then stated that she knew Josh Hart. She had not received a cent from him, but remembered an agreement made in his presence by which she was to receive a regular stipend from Mr. Byrne. Here Mr. Townsend began to question her as to what had become of the $500 she had made.

"For rent," she replied, "I paid $200, for counsel fees $150, for stabling and the like before selling the horses $40. The balance I used in living."

"Have you any money coming to you?"

"I have nothing. The agreement witnessed by Mr. Hart, which is still pending in the courts, I do not include in this."

Mr. Fellows asked if she had a suit pending for the possession of a certain weekly paper. She said she had, and claimed it to be her own, and that the sum claimed as its value was about $10,000; but Mr. Hart, she said, held the property and denied her possession of it or any part of it.

Justice Otterbourg interposed this query: "If you do not get any means of relief are you able to maintain yourself?"

"At present I am not."

Mr. Fellows here reviewed the case, and referred to the complainant's admission that two years after seeing Timian she had married Mr. Byrne. "The law is clear," he said, "that no presumption of death should be entertained until five years have passed, and that there must be positive proof of death before any marital relations can be contracted in that time. To maintain this complaint Mr. Timian must be proved to be dead. They have not done so. They cannot. We know that he is living, and we know where.

Mr. Townsend then contended that in this case it was to be decided whether the last husband, Mr. Byrne, or the City of New York, should undertake the complainant's support. If Timian were produced alive the Supreme Court might set aside the later marriage, but in this present case there was, he said, only a lawful marriage in this State to be considered.

Mrs. Byrne was then recalled by the Justice, and stated she had seen Timian on the eve of his departure for Germany. Subsequently she had been told by a Mr. Thiele that he had seen him there and that he had died. Other reports of his death had reached her, Byrne himself asserting their veracity. Kate Keefe, who has lived as a servant with Mrs. Byrne, testified that the latter had no means; that she owed her several months' wages; that she owed for rent and had a short time since been compelled to borrow money for their dinner. Then an application for an adjournment was made by Colonel Fellows. "We know that Mr. Timian is alive," he said; "we have his directory address and know the business he is engaged in. At the next hearing our proofs will be forthcoming."

On this further examination was adjourned for two weeks, and the usual deposit was required to secure the interests of the complainant.

The Variety Theatres.

Julian Kent opened at Aberle's New Theatre on Monday evening supported by the stock company, in his sensational border drama, called Wild Bill, the King of the Plains, to a moderate house and was fairly successful in his characterization of the title role. A prominent feature of the piece is the introduction of his pet bear Julian in a wrestling match. In the olio Fred F. Levantine, the Crimmins Brothers, Ella Mayo, Long and Morosco and James Powers appear in various acts. Lena Aberle is cast in the drama.

Manager Donaldson has, as usual, secured another company of prominent variety people for this week's programme. Business continues in accordance with the principle so strictly adhered to in the management of the house—first-class. W. O'Dell Stephens heads the bill with an act in conjunction with Mlle. Linda Jeal, then follows Bryant and Hoey, McIntyre and Heath, Harry Bryant, Henry Bennett, J. H. Graham, Jennie Ward, Ben Gilford, Georgie Melnotte and many others. For Better or Worse is the title of the afterpiece this week.

The entertainment offered at the Volks this week is rather better than the average. The new stage manager, Sam Sanford, has turned his abilities to good account lately. The new engagements begun Monday night were Carrie Lewis, Kennedy and Magee, Minnie Loder. Harry Mack, Minnie Clyde, Howard and Sanford, Cooper and Edwards and Frank Livingstone. A nautical drama called A Tale of a Tar concludes the bill.

MUSICAL MENTION.

Emily Winant, contralto, will take part in the Handel and Haydn festival in Boston May next.

Signor Liberati, the cornet soloist, will make his debut in Washington, D. C., at the Sunday concert to be given at Ford's Opera House on the 21st.

Mrs. Anna Granger-Dow, soprano, will be the soloist on the occasion of the production of Bach's Passion Music by the Oratorio society in St. George's Church on March 17 and 18.

The Church Choir Quartet, Fanny Pollach, soprano; Jennie Dickerson, contralto; Henry Brandies, tenor; and Adolphe Sohst, baritone, assisted by instrumental talent, and under the direction of W. G. Dietrich, will give their grand concert on Wednesday evening, 31st, at Steinway Hall.

THEODORE THOMAS.—It is probable that this gentleman will again make New York his residence. He and his orchestra, which now includes many of the members of the Philharmonic Society, will appear at Mr. Lavines fifth annual grand concert in Steinway Hall on April 12.

—Ernest Albert, scenic artist, is now engaged on the scenery for Masks and Faces at the Madison Square, but will be at liberty after March 12. Mr. Albert was for years associated with Harley Merry, and for two seasons was with that gentleman at the Park.

—Prof. D. B. Hughes, the scenic artist, is painting a transformation scene with ten subdivisions for Leavitt's Grand English Opera Burlesque company. It will cost $3,000, and will be one of the finest transformations ever seen in this country.

Ireland's First Benefit.

NEW YORK, March 6, 1880.

EDITOR NEW YORK MIRROR:

In the last issue of the Dramatic News there appeared this paragraph: "The Grand Opera House benefit, it will be remembered, was a gruesome failure, and ended, just as we predicted it would, in a regular shindy." I trust to your well-known love of justice to allow me space in your columns to correct the erroneous impression the above-quoted statement is likely to convey. The benefit alluded to was the first given in this city for the relief of Ireland. News of the famine there had but just reached this country.

To feed the starving Irish had not then become, as it has since, a national desire, consequently the difficulties in getting up a relief benefit were much greater then than now. Nevertheless, from tickets sold at the Grand Opera House for the matinee, seven hundred dollars were realized clear of all expenses. A check for this sum was sent to Drexel, Morgan & Co. by Messrs. Poole & Donnelly before the performance was ended, and the sum being cabled to Ireland, in twenty-four hours afterward food purchased with this money was distributed to the hungry people in Ireland. Even now, when the Irish Relief movement is so popular, $700 would be considered a goodly donation. During the counting of the house at the matinee, Messrs. Poole & Donnelly were not present. With the sending of their check their generous participation in the charity ended, and with the so-called "shindy" they had absolutely nothing whatever to do.

There were two classes of tickets sold for the benefit, none by me, however, for with the handling of the money I refused to have anything to do, wishing to avoid the responsibility.

The first class of tickets were those sold by Poole & Donnelly, and for which they gave their check. The second were those sold by a woman with whom I most unfortunately became temporarily associated for the benevolent purpose of getting up the benefit.

The admissions from the tickets disposed of by her amounted in money to $200.00. She refused to give up this money, and from my honest endeavors to compel her to do so, arose the altercation which the Dramatic News continually harps upon as "a shindy." She tried to make her position appear good by rendering a bill of false expenditures, but she still retains the pittance, which, by her own showing, she received from her sale of tickets.

To further the charity in question, Messrs. Poole & Donnelly gave the use of their opera house, heated and lighted, the services of their orchestra and of all their employes, and more besides. It is cruelly unjust to make their noble generosity a source of abuse, petty sneering and wholesale misrepresentation. Undeterred by these attacks, however, they are about to give a second benefit for the Irish.

I make this resume of the first Irish benefit unknown to the managers of the Grand Opera House.

Although late in the day, I would like, through your columns, to return my most grateful thanks to all the lady artists and others who volunteered their services, thereby making the first benefit for the relief of the Irish an artistic as well as a financial success, the Dramatic News to the contrary notwithstanding. Respectfully yours,

CELIA LOGAN.

An Actors' Bank.

BOSTON, March 2, 1880.

EDITOR NEW YORK MIRROR:

Referring to the very laudable effort of a Theatrical Fund, it is often an open question when such a fund shall have been raised, who is to take care of it. Most all bequests to our profession are so supremely well taken care of that they benefit no one but the custodians. Now, to enter upon a subject that has been uppermost in my mind for years, and while the value of said suggestion is as a mouse compared to a mastodon, yet, could it but be made a reality, it would indeed be mastodonic compared with other professions.

A bank where all of us may deposit our earnings all in common. When we look at the amount of capital that passes yearly through all branches of the profession, think of the cash on hand at such an institution, besides the incentive among our actors traveling with combinations and otherwise, each striving to swell his bank account to outstrip his brother. Such an institution, of course, should be purely in the interest of the entire show people, without secondarism; for I should prefer to be an humble clown in a circus, with a plethoric bank account, than a tremendous (in my own estimation) "star" broke. The officering of said bank could be made a very simple matter, and, in a city like New York, where wealthy managers live and do business, the profession also being so largely represented, the workings of the institution could be a familiar scene. Think of the wealth of such an institution, with the confidence of our vast army of breadwinners, and how much easier the question is answered, not how much do I get, but how much do I save. People may urge, "We have plenty of banks." True, we have; but your humble ballet-girl or struggling coryphee does not understand them, and their very magnitude frightens them from the portal when they would like to save even three dollars as a store for the summer. The major portion of business is done also by actors in New York, and as we are all combinations now, wigs and dresses have to be sent C. O. D., entailing an extra expense on the consumer, while even the most modest of our calling could send his check for the desired amount, presuming, of course, that he has a bank account. The average actor spends money, and freely, if he has it by him. He has no more faith in banks in general than the rest of mankind. What shall he do with his salary? The question can be answered a hundred different ways, yet none will meet the demand that a bank devoted to our common interest will. If our rich managers, theatrical, minstrel and circus, can place their funds in any bank and feel secure, why can't we have a bank equally secure? It is "within reason and compass" and the power of man. Moreover, such an institution in time could be pointed at as a monument to our industry, standing on a firmer base than a church. Then place your "fund" therein. Then yearly give our benefits. Let circus people give theirs, and the minstrel and variety people theirs, each placed to their several credits. The cash goes to the bank just, the same for the mighty dollar that swells the edifice, it is as welcome from the poor as the rich.

In conclusion, I can but say I offer this as a suggestion only, and hope some abler person will take it up for good or ill. But I believe sincerely that the actor with more incentives to save, there will be less need of a fund. Yours respectfully,

E. A. LOCKE.

Mr. Howland Protests.

OFFICE OF THE NEW YORK TIMES,
MARCH 6, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—My attention has been called to an article in a recent number of your paper, containing a statement of an interview between Mr. Henderson, manager of the Standard Theatre, and myself. According to the report of this alleged interview, I spoke to Mr. Henderson concerning Mr. G. E. Montgommery of the Times in terms which were insulting to the latter gentleman. Permit me to say, in justice to myself and to Mr. Montgommery, that no such interview ever occurred.

I have not the pleasure of Mr. Henderson's acquaintance. So far as I know I have never seen him, and I never received any letter from him requesting me to call at his office. I do not know from what source the report emanated, but as it is evident that you have been imposed upon I beg to request of you the insertion of this denial. Yours respectfully,

H. HOWLAND.

[While we believe that Mr. Howland must feel ashamed of little Gommy's impure mind, yet he should not be misrepresented in the matter, and we therefore give space to his letter. The information we received was voluntarily given by a member of Mr. Rice's managerial staff.—ED. MIRROR.]

Bartley Campbell's Protective Bill.

The bill now before Congress for the better protection of Dramatic authors is called the "American Authors' Protective bill," and is the result of Bartley Campbell's industry and perseverance. Mr. Campbell claims that under the existing laws there is no protection whatever for dramatists. There is a slight fine attached to the offence of producing a manuscript play the property of another, but no means are provided for collecting even that small amount, because, as a rule, the man that is contemptible enough to steal another's play is too poor to be in a position to be made to pay anything. He claims that there should be no difficulties set in the way of the speedy passage of the bill, because no one can object to it unless he is a stealer of other men's brains, and such a person would have very little weight before the Legislature. The provisions of the new bill, which he thinks will be passed immediately, are, in his own words, as follows: "The new law simply sets forth that no man shall obtain a copyright for any dramatic composition unless he publishes the same, and two copies must be placed, within ten days after publication, in the hands of the Librarian of Congress—type-writing would not constitute publishing. Some judges have ruled that representation upon the stage is publication, while others have maintained just as stoutly that it is not. I have had to meet that difficulty. The proposed law obviates all this, and settles what is publication. It states directly in the new bill that presentation is not publication; therefore, if a man does not want a copyright, and does not publish his play, he holds his right under the common law. In the next place we make the penalty $1,000 for each and every representation of a copyrighted play, without the consent of the author or proprietor. The law is intended to be prohibitory; to make the law operative. A year's imprisonment can be given at the option of the Judge. And then we add this, that an injunction to restrain the presentation of a copyrighted play by an unauthorized person in one district will hold good throughout the United States on the presentation of a certificate of such injunction, certifying that such injunction has been granted, by any regularly organized District Court. That is in brief the outline of the bill."

Sale of the Old St. Charles.

David Bidwell of the Academy of Music, New Orleans, has purchased the old St. Charles Theatre in that city. The Picayune says: "This old temple of the drama, around which are gathered so many pleasant memories of the past, could not have fallen into the hands of a more competent manager. If the business boom of the present fulfills its promises for another season, the St. Charles will be completely modernized by extensive interior alterations, and it will become one of the most comfortable and beautiful, as it is now the largest, of all the theatres in the South. This enterprise will not interfere with the purposes and management of Bidwell's popular Academy of Music, which will be maintained as at present."

James W. Collier's Combination.

Among the great and deserved successes of the season, James W. Collier's Banker's Daughter combination takes front rank. The play itself is an excellent and most interesting one, and the company engaged in its production fully equal to artistic and perfect interpretation. No less result could have been expected, for Mr. Collier is one of the most intelligent and capable of managers, and gauges the appreciation of the theatre-going public with rare sagacity. Everywhere throughout the country the company has played to exceptionally big business, and has held its own against the most formidable counter-attractions.

Last week and week before have been the best of the season for this sterling combination, despite Lent and unfavorable weather. In fact Mr. Collier's engagements have been virtual godsends to many a theatre, and have brought prosperity where scores of others have suffered the reverse.

The present week at Haverly's Brooklyn Theatre has been very satisfactory. In this tide of success Mr. Collier has the congratulations of an enormous constituency of friends, for "Jim" is one of the most popular men in the profession.

—Mrs. Hartz, the magician's wife, presented her husband with a little conjuror in Elmira the other day.

—George H. Cassidy has bought the interest of E. F. Thorne in the Arabian Night combination, and is now the sole manager. Mr. Thorne remains in the cast. Business has been good.

—Billy Emerson receives $250 a week from Haverly. There is a big difference between the "walk-around" business in the minstrel profession and the "walk-around" business on the Square.

"PAPER."

SOME INTERESTING FACTS REGARDING THE ORIGIN AND PROGRESS OF WOOD-CUT ENGRAVING FOR THEATRICAL ADVERTISING PURPOSES. AMERICAN ART IN EUROPE.

A VISIT TO THE METROPOLITAN JOB PRINTING OFFICE.

The earliest wood-cut in the world, of which the date is positively known, was executed in A. D. 1418. Since that time this branch of the arts has been favored with many advancements, and has been applied in part to purposes innumerable. It is the application of that branch of the art to the printing of show-bills that we have chosen for the subject of this article.

The earliest specimens of wood-cut printing for shows, circuses, etc., were produced by the performers themselves at odd times, being usually engraved with a jack-knife on any convenient piece of wood, and were certainly very crude productions. They were, however, indications of a WANT. Let the bill-writer speak ever so enthusiastically of a performer who projected himself through space over countless steeds, jumped through fiery hoops, or zealously endeavored to break his neck by throwing insane flip-flaps, or in any other manner for the amusement of his fellow-creatures, still he did not feel that he had justice done to his merits till he was ILLUSTRATED, and for want of somebody to do it for him, he illustrated himself, and took it to the printer to be displayed in black and white. The writer of this article has in his youth frequently printed bills from these amateur engravings, and though they were not quite so handsome as those produced at the present day, they nevertheless created an immense effect at the time, and pleased the performer mightily. One of the best schools of this style of amateur wood engraving was Cook's Circus, that used to travel all over England, more than fifty years ago, and many really creditable engravings, in days gone by, have emanated therefrom. Notwithstanding these indications, the English printers and engravers could not appreciate the immense demand that would arise for pictorial bills, and it remained for American enterprise to develop a business that has reached gigantic proportions, and afforded a profitable investment for large capital.

THE CIRCUS

proprietors have always been liberal patrons of the printer of colored bills. From the earliest infancy of the art, when the illustrations were small and costly, to the present period of immense displays at comparatively low rates, they have largely availed themselves of this style of advertising, and have ornamented the ugly fences and the sides of barns and houses in our country towns till they glow in color, driving all the small boys (and girls) into ecstacies, and disturbing the equanimity of older heads, most of whom could find an excuse for going to the circus, if only to take the children. Verily, the circus is an institution that, though "old as the hills," still preserves its attractions for both youth and adult.

THE MENAGERIES

have found their profit and their reputation in the most splendid displays, which have not only given a fair idea of the contents of the show, but have sometimes flattered a little. The lions and tigers are larger and fiercer looking than in their natural state; the serpents are longer, thicker, and more lively than their originals; the birds more gorgeous of plumage, and the monkeys more numerous and, if possible, more mischievous than their prototypes; but portrait painters are always charged with partiality and a tendency to hide defects and enhance charms; so, if the lion of the circus was sick in his den, he was particularly robust-looking on the bills, with an appetite for flesh meat that threatened to seriously deplete the treasury. This was possibly more frequently the case in by-gone days, for the menageries of the present time are so well stocked with animals and so liberally conducted that the best efforts of the show-bill printer are taxed to do them justice.

THE THEATRES

frequently have one or more scenes from their most successful plays illustrated in this manner, and these pictorial show-bills, many of them large enough for a drop-curtain for the smaller theatres, are very effective as an advertisement for a piece that is likely to have a long run. These pictures are variable in size, according to their importance and the facilities for displaying them, running all the way from 20½x29 inches and smaller, to the largest productions that have yet appeared. Conspicuous among this class of picture-bills may be mentioned the illustrations for the Black Crook, Pique, Two Orphans, Pinafore, Enchantment, Uncle Tom's Cabin, Pirates of Penzance, and Princess Toto.

Jarrett & Palmer were among the most liberal patrons of this description of advertising, and they have in their time covered the city and country with gorgeous "paper," and set up their handsome stands in all the cities of Europe.

Mr. H. C. Jarrett has just ordered a magnificent stand of bills for his new enterprise, Fun on the Bristol, which when completed promises to be one of the most novel and unique now in use.

Augustin Daly is lavish in his patronage of the color-printer, and his expenditures for illustrations of scenes from Divorce, Caste, Royal Middy, and other celebrated plays have been simply enormous. Always alive to the benefits of advertising, his bills show what can be produced by the skilful engraver, the correct draughtsman, and the tasteful colorist.

We could enumerate hundreds of instances of grand effects and artistic displays produced by this process; but it is sufficient to say that so well do all theatrical managers appreciate the advantages of the pictorial show-bill, that no play of any importance is ever put upon the boards that is not illustrated in one or more of its scenes, and the public made familiar with the most dramatic situations of the piece.

THE TRAVELING COMPANIES.

Though circuses, menageries, theatres and variety performers have patronized the printer of colored pictorial posters largely, the dramatic traveling companies have eclipsed them all.

The largest and finest bills that have ever been produced have been ordered by traveling combinations. All the most successful plays that have appeared at the New York theatres have been sent on the road with the largest and most costly stands, outdoing everything else in this line, and finding their profit in the metropolitan excellence of their companies illustrated by bills the like of which are not produced, for size and superiority, outside of New York. Prominent among these displays may be mentioned the illustrations for Uncle Tom's Cabin. These Southern scenes were reproduced in the most realistic manner, and this stand was one of the handsomest on the road at the time, and created a wonderful sensation in all the cities of Europe when that immortal drama was produced under Jarrett & Palmer's management. Since its revival at Booth's Theatre the Metropolitan Job Printing Office of this city has shipped immense quantities of this handsome "paper" to all parts of the world.

We have space to speak of but a few of these illustrations, but some of them are so conspicuous for their beauty that it would show a lack of taste did we not allude to them. For Mr. Florence, in the play of the Mighty Dollar, a three-sheet fac-simile of a one-dollar bill was engraved, and the office where the work was done has since been besieged for dollar notes of this size. This is the mightiest dollar on record.

The Colville Opera Burlesque Company use a beautiful three-sheet colored portrait of Miss Lydia Thompson in the burlesque character of Robinson Crusoe, which, besides proving very attractive, received the highest commendation for its artistic excellence. It was executed at the Metropolitan Job Printing Office, and as this office is famous for its portraits it made a very attractive bill.

A three-sheet bill for Rice's Evangeline Combination is worthy of mention. There were six caricatures on this bill, and every pine-wood engraver in the whole country has done his best to imitate it, with more or less success.

Frank Frayne traveled to most towns in the United States with a twenty-seven sheet illustrating Western scenes. The immense size and the freedom of drawing in the numerous details made it very attractive. It created an immense sensation,

IN EUROPE,

and was one of the earliest specimens of this kind of printing that had been seen there. In Manchester, England, one or two policemen had to be detailed to keep a pathway clear in front of each stand. This magnificent poster was engraved and printed in the Metropolitan Job Printing Office, owned by Mr. James Gordon Bennett. Since that time London, Paris, Liverpool, Manchester, Sheffield and all the principal cities of Europe have been deluged with pictorial stands bearing the imprint of this famous house, and wherever these handsome show-bills appear in any city on the other side of the Atlantic the credit of their production has always been found to be due to the Metropolitan.

Among the latest productions in this line from the Metropolitan Office may be mentioned the large and much admired stands provided for the Royal Middy, Arabian Night, Princess Toto, Pirates of Penzance, Fun on the Bristol, Rentz-Santley Company, Sargent's Comedy Company, Tony Pastor's Comic Boom, Colville Opera Company, Adah Richmond Opera Company, Lawrence Barrett's Company, Frederick Paulding Company, Rice's Extravaganza Companies, etc., etc.

THE STARS

would cease to shine or would shine with but a feeble lustre were it not for the color printer. He puts them before the public in such a guise, illustrates so handsomely both their persons and their plays, and puts them so prominently before their patrons, that they could not possibly do without the printer's aid. Their pictorial bills are a part of their stock in trade, and not one of the least important portions, for, let their talents be ever so great, they would be well hidden were they not well advertised. Most of the principal stellar attractions have been patrons of the Metropolitan, and have been furnished with stands that did credit to the taste of the customer and to the execution of the printer. The stars and their combinations cited above, and many other musical and dramatic organizations have magnificent printing, which, when compared with the earlier productions of the art, cannot but create wonder at the good results of American enterprise and industry.

PHOTOGRAPHING ON WOOD.

The Metropolitan Office was the first and is still the only place where photographing on pine wood, and afterward engraving the same, has been attempted, and the best portraits that have graced the show windows of our city stores have been produced by this process. Notably among these really artistic achievements, and one that will readily be called to mind by many of our readers, was the portrait of P. S. Gilmore, Esq. This portrait has never been equalled for artistic execution. The production of anything so perfect is simply impossible, except where every detail of the work is executed on the premises, and not where the drawing is done at one place, the engraving at another, and the printing at a third. Limited capital and small patronage causes this separation of processes, and no other office in the city executes all the work of drawing, cutting and printing under the one management. The portrait of Mr. Florence, and the same gentleman in the character of Hon. Bardwell Slote, are also particularly creditable instances of the perfection to which the printing of portraits has been carried in this establishment. The portrait of P. S. Gilmore, by its immense size and artistic excellence, caused a perfect furore when exhibited in Paris, and set the Parisian printers wild with envy, they, like the other European printers, being densely ignorant of the processes by which such excellence was achieved at such a small outlay.

PROCESS OF MANUFACTURE.

Knowing that some account of the manufacture of the wood-cuts used at the present time in theatrical advertising would prove of interest to many of our readers, a reporter of THE NEW YORK MIRROR called upon the Superintendent of the Metropolitan Printing Office of this city, who courteously gave him the desired permission, and taking him to an upper story, where the artists and designers were, placed him in charge of one of them. In a very few moments the reporter found he had got hold of an enthusiast in his art; one of those men who have every detail of their art at their fingers' ends. Our reporter went into the place knowing no more about the mysteries of wood-cut production than a six weeks' old baby. When he came out his guide had filled his head with information about the art, only part of which there is now room to print. The design is the first step in the production of the wood-engraving, and is drawn on wood. The woods used are box, pear and apple for delicate engraving, as their hardness allows them to receive as delicate lines from the graver as a steel or copper-plate; but for the large theatrical posters white pine alone is used. This has to be carefully dried, seasoned, planed and smoothed into mathematical accuracy, before it is fit for the artist, who smears it with a mixture containing flake-white, chalk, etc., which is intended to give the wood a surface upon which the most delicate strokes of the pencil or crayon can be clearly seen. This done to his satisfaction, he takes his copy, such as a photograph or painting, or whatever else it may be, if he has any, and proceeds to copy it on the wood by means of a lead pencil, crayon, or with a fine brush of India ink. Thus, for instance, the large pictorial poster used at the revival of Anthony and Cleopatra, last season, at the Broadway Theatre, was taken from a photograph of a celebrated oil painting, by a famous artist, representing "Cleopatra in her Galley." In many cases the artist simply draws an original design on the wood, without any model or copy whatever to go by. When the drawing is finished, it passes into the hands of the engraver. As we look on with interest at the cutting and gouging process that now begins, one of the workmen says that "no engraver can make a good block out of a bad drawing, but any one can make a bad block out of a good drawing." The size of the tools used vary with the delicacy of lines and shading of the drawing, from a burin not much larger than a needle, to a broad and dangerous-looking gouge an inch or more wide at the cutting point, the use of which requires considerable physical strength.

When all the lines of the drawings appear to have been left in exact relief, the engraver takes a proof of the block by rubbing the surface with some substance, and laying thereon a prepared paper, which, when carefully rubbed and pressed all over, brings away an accurate impression of the engraving. Then the engraver sees whether it requires any further touching up. If not, his work is done, and the block is ready for the printing press. If it is to be printed in but one color, a single block is sufficient, but if two or more, then a corresponding number of blocks are required, the same sheet of paper passing through the press that number of times, in each case receiving a different color. The printing process requires great care. The Metropolitan presses are far down below the sidewalk. The machinery which drives them are fed with steam from three mighty boilers, underneath the Bennett Building. These same boilers serve steam to the Bennett Building for two elevators, etc., to all the machinery in the Metropolitan Building, and machinery of the Herald office. There is a complete world of wonders underneath the entire range of buildings from Broadway to Nassau street, and from the centre of Ann street ever so far southward. Ponderous stone and brick walls, enormous square pillars, and mighty iron doors make those vast vaults to resemble some modern Bastile. In one section there are nearly 10,000 enormous blocks, which have been already used, stored away to meet further requirements. Then there are mountains of paper in rolls, great piles of coal, and whole car loads of wood, being prepared for the engravers.

The Metropolitan Job Printing Office received the first prize medal for the excellence of their exhibit of colored pictorial posters at the

AMERICAN INSTITUTE FAIR

in 1877. Competition was not to be thought of against a house so well equipped as this, with a staff of artists and engravers of acknowledged excellence, and a ripe experience that made every picture a success and not an experiment. Incidentally, we may mention that the first engraver who cut the outline block on pine wood is engaged in this office. He is the pioneer engraver on this wood, and has worked at the business from youth to age, and watched its development.

MR. JAMES GORDON BENNETT,

by his great enterprise and liberality, has encouraged the business of colored pictorial show-bill printing, till it has attained in his office the perfection of art. In the Metropolitan Job Printing Office, owned by this gentleman, may be seen hundreds of photographs, neatly arranged in albums, of all the main productions in this really beautiful branch of color painting. These photographs include every engraving of any consequence that has been executed on pine in this establishment for some years past, and an examination of these albums will satisfy any one of the vast proportions the business has attained, and the superior execution that a critical taste and liberal expenditure both of time and money, combined with a lifelong experience, have secured, and that have placed the Metropolitan Job Printing Office so far in advance of all competitors in show-bill printing.

W. H. POWER'S

COMEDY CO.

In SYDNEY ROSENFELD'S Brilliant and Triumphant Production,

DR. CLYDE.

A delightful Comedy, uproarious with mirth, interwoven with the most charming touches of nature. Interpreted by a thoroughly good Company in every particular, amply qualified to do the play full and complete justice.

Engaged for Two Weeks over the popular

MISHLER CIRCUIT,

And, owing to its decided Success,

THE ENGAGEMENT EXTENDED FOR FIVE WEEKS!

A most flattering testimonial to its rendition and approval.

MR. MISHLER says: "The production of the brilliant and delightful Comedy, DR. CLYDE, by POWER'S DRAMATIC COMPANY, has proved one of the most notable attractions ever played over my circuit, achieving wherever presented a most enviable reputation. The engagement was extended from two to five weeks on account of its financial and artistic success, and the pleasant business relations formed with its worthy manager, Mr. Power. In unison with the wishes of the large and enthusiastic audiences who witnessed its production, I await with pleasure its return.

"Yours very respectfully,
"JOHN D. MISHLER."

Managers desiring to arrange for this attraction will please address

W. H. POWER, Manager,
Care of JOHN D. MISHLER, Reading Pa., until March 20. After that time as per route in NEW YORK MIRROR.

To be Expunged.

Aurelien Scholl, the well-known Parisian chroniqueur, is making war upon certain familiar phrases of the dramatic repertory. The following havo been placed under the ban: My poor father!—keep it from him! Ruined—aye, ruined! The rich banker at London to whom I had entrusted all my fortune has fled! Who am I? Thou wouldst't my name? My name is vengeance! Your father is innocent, I tell you, and here are the papers which will prove it. Lost, my child, lost—and all through me! But say that you are innocent; tell me that it is false? Do you not see that I am going mad? Nothing! Not a word! She is silent! Oh! heaven! then it is true! And through all the weary wanderings of my exile, your image, Amelia, has ever been present to my mind. There are those, you know, who are born to love—and to suffer. Here is the maddening joy of the ball and the festival; but yonder are mourning, suffering, death! Somebody tells me that this casket contains the secret of my birth. Ha! Mister the Count, think you then that there are two kinds of honor—one for people of your class, another for humble workingmen? An insurmountable barrier lifts itself between you and me. I am the daughter of a convict. You should say the daughter of a martyr.

A Successful Paper.

(Brooklyn Times.)

Owing to the pressure of advertisements on its columns, the NEW YORK MIRROR, which is entirely devoted to the interests of the Drama, was obliged last week to permanently increase its size from eight to twelve pages. THE MIRROR has the respect and esteem of the best members of the dramatic profession and it is in every way worthy of the generous support it receives.

—Tim Morris (of Morris and Greene), a pioneer in minstrelsy, who was a member of the first troupe that made a tour of the country, away down in the '40s, died at the Washington Hotel, Providence, R. I., on Saturday night. He was a native of Richmond, Va. He succumbed to pneumonia.

OSCAR WOLFF.
Walking Gent.
Address 36 E. 12th St.

OTIS A. SKINNER.
Edwin Booth's Co.

OLIVER W. DOUD.
Stage Manager Jos. K. Emmet.
Season 1879-80.

OGDEN STEVENS.
243 West 14th Street,
New York.

PERCY HUNTING.
Daly's Arabian Night Co.
Season 1879-80.

PHILIP BECK.
Bandmann's Combination. En Route.
Iago, Romeo. Macduff, Richmond, Gratiano

ROSA RAND.
As Cicely Blaine in Bartley Campbell's Galley Slave. Address this office.

RAYMOND HOLMES.
Comedian.
Weathersby-Goodwin Froliques, Season '79-80.

REGINA DACE.
Daly's Theatre.
Season 1879-80.

ROSE LEE.
As the Princess Angeline
In Enchantment, at Niblo's Garden.

ROSE LISLE.
Address care NEW YORK MIRROR.

RANDOLPH MURRAY.
As Antipholes of Ephesus with
the J. H. Wallack Company.

ROSE ADRION.
Soubrettes and Boy Characters.
Address care Dramatic Agents.

SEDLEY BROWN.
Stage Manager Professor Co.
Address this office.

SADIE BIGELOW.
Armina in The Black Crook.
Niblo's Garden.

SIDNEY SMITH.
H. M. S. Parliament.
E. A. McDowell Co., Canada.

SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address, 12 Union Sq.

T. H. BURNS.
In Bartley Campbell's Galley Slave.
Season 1879-80.

T. WILMOT ECKERT.
Leading Tenor.
Care C. R. Gardiner, 12 Union Square.

VENIE G. CLANCY,
Leading Female Roles,
Weathersby-Goodwin Froliques, Traveling

VYVYAN PALGRAVE.
Leading or Juveniles. Address care of F. J. Healy, 164 La Salle Street, Chicago, Ills.

W. S. SCHMITT.
With Bowers-Thompson Comb. Season 1879-80. 61 W. Main St., Louisville, Ky.

WILLIAM H. NEWBOROUGH.
Second Tenor.
Daly's Theatre.

W. D. TURNER.
Agent for Frank Chanfrau.
Address this office

WALTER EDMUNDS.
Daly's Theatre.
Season 1879-80.

H. F. DIXEY.

COMEDIAN AND TENOR.

SECOND SEASON WITH THE BOSTON IDEAL OPERA COMPANY.

WITH MR.

J. E. BAKER,

THE DISTINGUISHED

CRAYON ARTIST AND DESIGNER,

In charge of our THEATRICAL DEPARTMENT, customers may feel confident of securing the highest grade of work.

FORBES' LITHOGRAPH M'F'G CO.,
181 Devonshire Street, Boston.
SIMMONDS & BROWN, Agents,
863 Broadway, New York.

BROCKTON, MASS.

OPERA-HOUSE,

ONE OF THE FINEST IN NEW ENGLAND.

Large Stage, New Stock Scenery, Modern Improvements, capacity, 2,000. One of the best show towns on the Eastern Circuit. 40,000 people within a radius of 4 miles.

LOOK AT THE LATE RECEIPTS.

ONE NIGHT EACH.

Abbey & Hickey's Humpty Dumpty and Spanish Students, $850; Concert by Germania Band and Ball, $925; Tony Denier Humpty Dumpty Co., $803; Ideal Opera Co., $800; Lotta, $650; Lawrence Barrett to the largest house he had any where during that week. Gilmore's Band to a fine business; Chanfrau, in Kit, $615; Barlow, Wilson, Primrose & West, $510; Boston Museum Company, $500; Alvin Joslyn, $400; Emerson's Minstrels, $400. Rent reasonable. Mail or wire to

HENRY L. BRYANT.....Proprietor.

BOOKED AHEAD.—Haverly's Minstrels, Den Thompson, Tony Pastor, Tony Denier, John A. Stevens, McKee Rankin, Josh Hart, Gus Williams, Salsbury's Troubadours, etc., etc.

ROYAL OPERA HOUSE,

TORONTO, CANADA.

Mr. M. KERO..... Lessee.
Mr. LUCIEN BARNES.....Manager.

THE BOOM OF THE ROYAL.

"THE PEOPLE'S THEATRE."

Great Success Under New Management.

Having played the following to splendid business: Minnie Palmer's Boarding-School; Thursby's Concert Co. (house all sold before arrival of company in town); Kate Girard in Prejudice; Alice Oates Opera Co.); Gill's Goblins.

Engagements to come: Grau's French Opera Co.; J. Clinton Hall's Strategists Co.; Annie Pixley's M'liss Co.; Tragedians of Kalamazoo, and many others.

Address LUCIEN BARNES,
Manager Royal Opera House,
Or, C. R. GARDINER, Toronto, Ont.
12 Union Square, N. Y.

HAWES' OPERA HOUSE.

BRIDGEPORT, CONN.

Under the management of MESSRS. HAWES & KULER, to whom all communications should be addressed.

E. V. HAWES, GEO. KEELER,

Managers.

Bridgeport, Conn., March 1, 1880.

ST. LOUIS, MO.

OLYMPIC THEATRE,

CHAS. A. SPALDING....Proprietor & Manager.

GRAND OPERA HOUSE,

JNO. W. NORTON.....Proprietor & Manager.

The largest, best appointed and best located Theatres in the city.

Address all communications to

JNO. W. NORTON,
Grand Opera House, St. Louis, Mo.

NEW OPERA HOUSE.

YPSILANTI, MICH.

Just erected at a cost of over $18,000. All modern improvements. Everything complete. Now ready for rent, or will play first-class combinations on shares. Address

OPERA HOUSE COMPANY,
Ypsilanti, Mich.

TAYLOR'S OPERA HOUSE.

TRENTON, N. J.

SHARING TERMS ONLY.

None but first-class attractions admitted. Nights limited to the requirements of the city. Grand orchestra of forty pieces furnished when needed. Legislature in session January, February and March.

Address JOHN TAYLOR, Manager.

GRISWOLD OPERA HOUSE.

TROY, N. Y.

This house has been newly painted and refitted throughout and entire new scenery added. Will play first-class combinations on sharing terms or rent. Have open dates in March, April and May.

Address W. D. VAN ARNUM, Manager.
Or, C. R. GARDINER, 12 Union Sq., N. Y.

GRAND OPERA HOUSE.

SYRACUSE, N. Y.

This house is finished in the most magnificent manner, and after the style of a regular modern theatre, with parquette, parquette circle, balcony and gallery.

First-class attractions will be liberally dealt with. Address

LYNCH & MOORE, Proprietors,
Syracuse, N. Y.

OWENS' ACADEMY OF MUSIC,

CHARLESTON, S. C.

All business communications should be addressed to

J. M. BARRON, Business Manager,
Charleston, S. C.

SINK'S OPERA HOUSE.

ROME, N. Y.

A. J. SINK.....Proprietor.
Rent per night $35. Only first-class companies played on per cent.
W. S. SINK.....City Bill Poster.

HYDE & BEHMAN.

Proprietors and Managers
Hyde & Behman's Theatre,
Brooklyn

UNION SQUARE THEATRE TRAVELING COMBINATION.

Mr. Palmer respectfully announces to his fellow managers and the public that he has arranged for the ensuing season to have the recent popular successes of the

UNION SQUARE THEATRE

represented throughout the country, with new and elegant scenery and a carefully selected Company of artists.

The Repertoire of the Company will consist of THE BANKER'S DAUGHTER, THE DANICHEFFS, and A CELEBRATED CASE.

The whole to be under the management of Mr. JAMES W. COLLIER.

Managers desiring dates should address,
JAMES W. COLLIER, Union Square Theatre,
Or, Mr. C. T. ATWOOD, Business Agent.
A. M. PALMER.

WINDSOR THEATRE,

Bowery, below Canal Street.

THE PEOPLE'S THEATRE—AT POPULAR PRICES.

JOHN A. STEVENS, - - - - - Lessee.
FRANK B. MURTHA, - - - - - Manager.

THE LARGEST THEATRE IN NEW YORK—HOLDS 4,000 PEOPLE.

Refitted and redecorated in modern style and opened with

BUFFALO BILL
AND HIS FAMOUS COMBINATION.

KNIGHT OF THE PLAINS.

Produced with the most elaborate scenery, and

REAL INDIANS,
REAL HORSES AND REAL ACTORS.

To a house packed from top to bottom, realizing the snug figure of

$980 ON THE OPENING NIGHT.

March 22d, the greatest of all the

UNCLE TOM ATTRACTIONS,

The famous and inapproachable

MRS. GEORGE C. HOWARD'S TOPSY,

Supported by her monster.

UNCLE TOM COMBINATION,

Including 60 Jubilee Singers, and a Plantation Scene of 100 Negroes.

Stars and Combinations and magnitude and positive strength, wanting time, apply to
C. R. GARDINER, 12 Union Square.

NEIL BURGESS

ECCENTRIC CHARACTER COMEDIAN,

IN D. R. LOCKE'S ("NASBY'S") NEW COMEDY,

WIDOW BEDOTT;

OR,

A HUNT FOR A HUSBAND.

Permanent address,
STURTEVANT HOUSE, N. Y.

ANY MANAGER

Who allows the Goldens, or any other unauthorized company, to play

BARTLEY CAMPBELL'S "FATE"

in his theatre, will be held personally liable, and when visiting New York his body will be attached for the amount.

E. E. BURRILL, Attorney.

DENMAN THOMPSON

AS JOSHUA WHITCOMB.

J. M. HILL,
Permanent address,
Clark and Madison Streets, Chicago, Ill.

CATHERINE LEWIS,

PRIMA DONNA.

Daly's Theatre.

Address care of NEW YORK MIRROR.

H. W. ELLIS,

STAGE MANAGER AND TENORE COMIQUE.

WITH FRENCH'S ENGLISH & COMIC OPERA CO.

Engaged for the season of 1880.

KATE FLORENCE ELLIS,

THE PRIMA-DONNA OF FRENCH'S ENGLISH & COMIC OPERA CO.

As Fanchette in Seecadet.

Engaged for the season of 1880.

PEARL EYTINGE.

SPECIALLY ENGAGED AS CLAIRE FFOLLIOT IN THE SHAUGHRAUN

With Dion Boucicault.

Park Theatre, Brooklyn, commencing Mar. 8.

GERTIE GRANVILLE,

PRINCIPAL SOUBRETTE.

CALIFORNIA THEATRE.

SAN FRANCISCO, CAL.

PERLEY'S IDEAL PINAFORE CO.
MISS JOSEPHINE PERLEY...Manageress.
EN-ROUTE. NEW ENGLAND CIRCUIT.
PERLEY'S UNION SQUARE COMEDY CO.
MISS JOSEPHINE PERLEY, Manageress.
Will shortly begin their dramatic season with Wallack's New York success, SNOWBALL.
Time rapidly filling. Address
JOS. I. DOWLING,
10 Hotel Boylston, Boston, Mass

HELMER & GLUTH.

73 EAST THIRTEENTH STREET, between Fourth Avenue and Broadway.

WIGS & THEATRICAL TOILET SUPPLIES.

Powders, Paints, Creams, &c. We control the manufacture of the

NEW STANDARD WIG

by patent. Superior to any other make in point of excellence and durability.

SEND STAMP FOR PRICE-LIST.

MISS FANNY DAVENPORT

STARRING TOUR.

ROSALIND, IMOGEN, LEAH, JULIET,
MABEL RENTFREW, LADY TEAZLE, PAULINE,
ETC.

FIRST-CLASS COMPANY.

Time All Filled.

Permanent address,
Care NEW YORK MIRROR.

WEATHERSBY-GOODWIN FROLIQUES.

THE CARDINAL SUCCESS OF THE SEASON.

COMPRISING

ELIZA WEATHERSBY
AND
N. C. GOODWIN, JR.

Supported by a Special Comedy and Operatic Coterie.

1879 AUGMENTED AND PERFECTED FOR 1880

Vieing with organizations of the best and largest ensemble in novelty and excellence.

Engagements now closed for Brooklyn, Boston, Chicago and other centres.

Address JNO. E. WARNER,
Business Manager,
13 W. 9th Street, N. Y.

PROCESS AND PHOTO-ENGRAVING.

LAURA DON.

WITH FRANK MAYO'S COMPANY.

Address care NEW YORK MIRROR.

EMILIE LEICESTER

ALL TIME ENGAGED FOR DRAMATIC INSTRUCTION TILL MAY 30.

AT WHICH TIME SHE SAILS FOR LONDON, ENGLAND.

PERMANENT ADDRESS:

117 WEST 28TH STREET, NEW YORK.

THE FLORENCES

IN THE

MIGHTY DOLLAR.

ROUTE 1879-80.

Sandusky, 25; Springfield, O., 26; Dayton, 27; Richmond, Ind., 28.

Permanent Address, 5th Avenue Hotel, N. Y

THEATRICAL SHOES.

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SPECIAL NOTICE.

To Managers and Agents.

I desire to call the attention of Managers and Agents to the fact that I have not permitted a man by the name of SINGLETON to in any way use the name of

EVANGELINE

in connection with an entertainment said SINGLETON is now advertising, as the piece and name

"EVANGELINE"

is my property, and has been identified with my companies during the past five years, and this party SINGLETON proposes to profit in an unwarrantable manner by the advertisement which my time and money has made; and as he proposes to do a piece founded upon

"EVANGELINE,"

with six people, while my EVANGELINE COMBINATION contains thirty-two artists, I desire to notify Managers and Agents that I will not play any of the companies I now control or am interested in, viz.:

RICE'S SURPRISE PARTY,
RICE'S EVANGELINE COMPANY,
And JARRETT & RICE'S "FUN ON THE BRISTOL," ETC.,

with any Theatre, Manager or Agent who assists in interfering with a well-earned reputation by giving time to this unprincipled party who abuses the confidence I placed in him during the three years he was in my employ, by appropriating the property which was entrusted to his care. I shall use legal measures to prevent his production, under the name of "EVANGELINE," in every city or town in which he may so advertise.

EDWARD E. RICE.

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MR. A. M. PALMER...Proprietor and Manager

NEW YORK, March 3, 1880.

TO MANAGERS, THE PRESS AND THE PUBLIC:

It has come to my knowledge that various companies of actors are playing the Union Square version of the

TWO ORPHANS,

and advertising themselves as the UNION SQUARE COMPANY or the UNION SQUARE THEATRE COMPANY, and in some cases as the UNION SQUARE COMBINATION, the evident intention being to create the impression that they are the company from this Theatre and under my management. I desire thus publicly to notify all interested that any such use of the trade-mark of the Theatre is as FRAUDULENT as is the unauthorized use by them of my version of the Two Orphans, and I respectfully ask the assistance of managers and the press in defeating these most annoying efforts to defraud both the public and myself.

There is but one UNION SQUARE THEATRE COMPANY, and that is the Company actually playing in the Union Square Theatre during the regular season. The only other organization which is authorized to use, in any way, my name or the name of the Theatre, is Collier's Banker's Daughter Company, which is formed under my personal supervision and has the exclusive right to represent my plays.

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EVANGELINE

I cannot conceive, especialy as he appropriated, not alone the name, but the whole of "Babes in the Wood," belonging to Manager Colville, not more than a year ago. As soon as his agent appeared in Providence all my hangers disappeared. Query—Who took them? Managers of any standing will hardly heed the threats of this man Rice, while I respectfully invite them to judge for themselves whether my Refined, Sparkling and New Burlesque is not far superior to his old and worn out EVANGELINE with its puerile and insipid music and bad puns.

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It may be stated at the onset that they proved worthy of the reputation which has preceded them, and even without so good a comedy as Our Daughters would have scored an instant success by reason of the general excellence of their performance.—NEW YORK HERALD.

Certainly no other organization of equal merit in the field of light comedy is now upon the road.—CHICAGO TIMES.

The best comedy combination in America.—DETROIT FREE PRESS.

The most attractive performance of the week by the New York Criterion Comedy Company, in our view, was Freaks. It is a running stream of fun, and contains more witty dialogue, no less than comic situations, than any play written for many years. And it was correspondingly enjoyed. It is something cheerful and exhilarating to hear an audience on the continuous roar, and especially at and with what is decent in sentiment and incident. Such were the audiences the latter half of the week. The New York Criterion Comedy is an excellent organization. All the leading parts were given with cleverness, clearness and accuracy.—BOSTON JOURNAL.

HOOLEY'S THEATRE, Chicago, Feb. 23, week.
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I WAS TOO MUCH FOR THEM.

DIALECTS TO LET. DIALECTS FOR SALE.

READ!

A mistake appeared in yesterday's notice of the performance, crediting the curiously funny take-off on Sir Joseph Porter to Mr. James Barton, whereas it was Mr. Augustus J. Bruno who so completely disguised himself and performed sucy agile pranks with his legs, and whose Italian detective, Irish conductor, newsboy, Chinaman and black bear are equally well studied.—BROOKLYN TIMES.

Mr. Bruno, who is our old friend of Johnson and Bruno fame, is as supple as a piece of india-rubber and as comical as can be.—CINCINNATI ENQUIRER.

Mr. Bruno appears in a variety of characters to advantage. His burlesque on the Admiral in Pinafore is one of the funniest things of a very amusing entertainment.—PROVIDENCE (R. I.) PRESS.

Mr. Bruno as the Italian Detective, McGuinness, the Conductor, Book Agent and the Bear, by his contortions, brogue and facial changes fairly divided the honors of the evening with Mr. Mestayer.—BOSTON JOURNAL.

The member of the late firm of Johnson and Bruno carries much of the versatility and a goodly share of the fun in The Tourists on his shoulders.—NEW YORK MIRROR.

It would be difficult to describe the wonderful disguises and antics of Mr. Bruno, or to award him too much credit for his excellent performance. His changes are so rapid and so well done that it is hard to follow him from character to character.—PHILA. PRESS.

Mr. Bruno is "simply" immense. His impersonations are to be spoken of only to be praised and his kicking powers are wonderful in themselves.—WASHINGTON (D. C.) POST.

Mr. W. A. Mestayer is probably its principal figure, both in portliness and pleasantry. He gives a quadruple performance, and in this respect is even excelled by Mr. Augustus J. Bruno, whose characterizations take on a sextuple complexion.—NEW YORK TIMES.

Augustus J. Bruno who has until this season confined his professional efforts to the variety stage, possesses rare abilities as a character actor, and in the various disguises he assumed he so thoroughly sank his personal identity that frequent reference to the programme was necessary to recognize him.—NEW YORK CLIPPER.

Mr. Augustus J. Bruno is without a doubt the most versatile dialect performer on the American stage to-day; in fact is a whole show in himself.

Mr. Bruno, who in the first portion of the play represents Luigi Contadini, an Italian detective, afterward appears successfully in the character of Admiral McGuinness, and then as the conductor of the train, as a book agent, as a Chinaman, and finally as a bear.—CINCINNATI GAZETTE.

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THE NOVEL MUSICAL COMEDY-ODDITY

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The whole presenting two hours and a half of pleasurable enjoyment and continuous hilarity.

TIME FILLED FOR THIS SEASON.

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